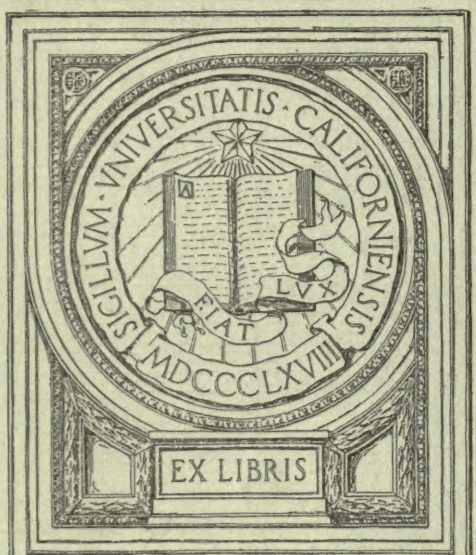
THE MONOTYPE
Specimen Book of Faces



Standard Monotype Line

GIFT OF
Kanstan Monotype Machine Co.



529033

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L15M7

The Monotype

Specimen Book of Type Faces



A COMPLETE CATALOG OF MATRICES MADE FOR USE WITH THE MONOTYPE COMPOSING MACHINE, AND WITH TYPE & RULE CASTER

Lanston Monotype Machine Company
Philadelphia

UNIV. OF
CALIFORNIA

Gift of Lanston Monotype Machine Co

Introduction to Monotype Specimen Book

1922

YOUR SPECIMEN BOOK is part of your sales organization—you use it to sell more printing or advertising space.

Your solicitors have to be up-to-the-minute in these days of keen competition—why "employ" a back-number Specimen Book?

Among the new specimens we send you with this revised "Table of Contents" you may find just the face for which you have been looking. You use type-faces to make money; there may be money for you in these new faces. Look them over:

And then? What will you do with these new sheets?

Suggestion No. 1: Have them put at once in their proper place in your loose-leaf book. You maintain your machinery in first-class order? Well, your Specimen Book is an important part of the machinery of your business.

Suggestion No. 2: If you do not want to be bothered with bringing your book up-to-date, bundle it up with these sheets and send it to us by Parcel Post at Twenty-fourth and Locust Streets, Philadelphia. We will do the rest, including paying charges on the return of your Specimen Book. Do whichever suits you best, but—*Do It Now!*

For your convenience this book is supplied with Index Tabs so that the sheets may be classified to bring similar faces together, thus:

MODERNS
OLD STYLES
64 FAMILY
ANTIQUES
TITLES
GOTHICS
PLATE-GOTHICS
LAW ITALICS
OUTLINES AND SHADED
TEXTS
TYPEWRITER and MAILING LIST
FOREIGN
INITIALS
FIGURES and FRACTIONS
SIGNS
LEADERS, DASHES, SORTS
BORDERS and ORNAMENTS

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"Opening-up" Faces 18–19
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Words to Pica 35

ARRANGEMENT OF SPECIMEN SHEETS

Within the classifications given above, Modern Faces, Old Style Faces, etc., the specimen sheets are arranged as follows:

MODERNS

SERIES NO.	POINT SIZES
1A	6, 8
4A	10
5A	5½, 6 ,7, 8, 9, 11
8A	4, 4½, 5, 6, 7, 8, 9, 10, 11, 12, 14, 18
8C	14, 18
13A	6, 7, 8
14A	8, 12
214A	12
19A	6, 8
20A	6, **7**, 8, 9, 10, 11, 12
20	14, 18, 24, 30, 36
201	14, 18, 24, 30, 36
34A	6, 8, 9, 10, 11, 12
35A	10
36A	6, 8, 9, 10, 11, 12
36	14, 18, 24, 30, 36
361	14, 18, 24, 30, 36
120A	6
150A	6, 7, 8, 9, 10, 11, 12
195A	11
150	14, 18, 24, 30, 36
1501	14, 18, 24, 30, 36
152A	8, 10
175A	5, 6, 7, 8, 9, 10, 11, 12, 14, 18
175C	14, 18
175	14, 18, 24, 30, 36
1751	14, 18, 24, 30, 36
375	**14, 18**, 24, 30, 36
3751	**14, 18**, 24, 30, 36
216A	8

OLD STYLES

SERIES NO.	POINT SIZES
15E	6, 7, 8, 9, 10, 11, 12
16E	6, 7, 8, 9, 10, 11, 12
21E	4½, 5, 5½, 6, 7, 8, 9, 10, 11, 12, 14, 18
21G	14, 18
21	14, 18, 24, 30, 36
221E	9
321E	5½
22E	6, 8, 9, 10, 11, 12
31E	6, 7, 8, 9, 10, 11, 12
37E	6, 7, 8, 9, 10, 11, 12, 14, 18
37	14, 18, 24, 30, 36
371	14, 18, 24, 30, 36
137E	6, 8, 9, 10, 11, 12
337E	7, 8, 9, 10, 11, 12
337	14, 18, 24, 30, 36
3371	14, 18, 24, 30, 36
38E	6, 7, 8, 9, 10, 11, 12
38	14, 18, 24, 30, 36
381	14, 18, 24, 30, 36
61E	6, 7, 8, 9, 10, 12
61	**14, 18, 24, 30, 36**
611	**14, 18, 24, 30, 36**
71E	6, 8, 10, 11, 12, 14, 18
71	18, 24, 30, 36
134E	6, 8, 10, 12
154E	8
157E	6, 8, 10, 11, 12
157	14, 18, 24, 30, 36
172E	6, 7, 8, 9, 10, 11, 12
172	14, 18, 24, 30, 36
242E	**6, 8, 10, 12**

64 FAMILY

SERIES NO.	POINT SIZES
64J	6, 8, 10, 12
64	14, 18, 24, 30, 36
64K	6, 8, 10, 12
641	14, 18, 24, 30, 36
164J	6, 7, 8, 10, 12, 14, 18
164	14, 18, 24, 30, 36
164K	6, 8, 10, 12
1641	14, 18, 24, 30, 36
264J	8, 10, 12
264	14, 18, 24, 30, 36
86J	5, 6, 7, 8, 9, 10, 11, 12, 14, 18
86	14, 18, 24, 30, 36
86K	5, 6, 8, 10, 12
86K	14, 18
861	14, 18, 24, 30, 36
186J	5, 6, 7, 8, 9, 10, 11, 12
186	14, 18, 24, 30, 36
88J	5, 6, 8, 10, 12
88	14, 18, 24, 30, 36
88K	6, 8, 10, 12
881	14, 18, 24, 30, 36
141J	6, 8, 10, 12
141	14, 18, 24, 30, 36, 36H4
285	18, 24, 30, **36**
286	24, 30, 36
287J	6, 8, 10
287	12, 14, 18, 24, 30, **36**
288	36

ANTIQUES

SERIES NO.	POINT SIZES
25J	5, 6, 7, 8, 9, 10, 11, 12
25	14, 18, 24, 30, 36
25K	6, 7, 8, 9, 10, 11, 12
251	14, 18, 24, 30, 36
26J	5, 6, 7, 8, 9, 10, 12
76J	**5**, 6, 7, 8, 9, 10, 12
45J	6, 8, 10, 12
45	14, 18, 24, 30, 36
56J	5, 5½, 6, 7, 8
156J	5, 6
256J	6
58J	6, 8, 10, 12
58	14, 18, 24, 30, 36
258J	10, 12
258	14, 18, 24, 30, 36
60J	6, 8, 10, 12
60	14, 18, 24, 30, 36
60K	6, 8, 10, 12
601	14, 18, 24, 30, 36
62	18, 24, 30, 36
63J	6, 8, 10, 12
63	14, 18, 24, 30, 36
68J	6, 8, 10, 12
68	14, 18, 24, 30, 36
68K	6, 8, 10, 12
681	14, 18, 24, 30, 36
69J	6, 8, 10, 12
69	14, 18, 24, 30, 36
78J	6, 8, 10, 12
78	14, 18, 24, 30, 36
78K	6, 8, 10, 12
781	14, 18, 24, 30, 36
81J	6, 8, 10, 12

Note: The Boldface figures in the "Point-Size" column indicate faces made since the issuance of our previous List of Faces.

529033

ARRANGEMENT OF SPECIMEN SHEETS—Continued

ANTIQUES—continued

SERIES NO.	POINT SIZES
81	18, 24
92J	5½, 6, 7, 8, 10, 11, 12
94	18, 24, 30, 36
97J	6, 8, 10, 12
97	14, 18, 24, 30, 36
97K	6, 8, 10, 12
971	**14, 18, 24, 30, 36**
98J	6, 8, 9, 10, 12
98	14, 18, 24, 30, 36
98K	6, 8, 9, 10, 12
981	**14, 18, 24, 30, 36**
298J	12
298	14, 18, 24, 30, 36
104	18, 20, 24
117J	6, 8, 10, 12
117	14, 18, 24, 30, 36
117K	6, 8, 10, 12
139J	6, 8, 10, 12
139	24, 30, 36
142J	5½, 6, 8, 10, 12
144	14, 18, 24, 30, 36
143J	6, 8, 10, 12
143	14, 18, 24, 30, 36
145J	6, 8, 10, 12
145	14, 18, 24, 30, 36
153J	6, 7, 8
159J	6, 8, 10, 12
159	**14, 18, 24, 30, 36**
163J	6, 8, 10, 12
163	14, 18, 24, 30, 36
173E	6, 8, 10, 12
174E	10
174	14
189J	12
189	14, 18, 24
220J	10, 12
220	14, 18, 24, 30, 36
231J	6, 8, 10, 12
231	14, 18, 24, 30, 36
233J	6
360J	12
360	14, 18, 24, 30, 36

TITLES

11J	5, 6, 8, 10, 11, 12
11	14, 18, 24, 30, 36
11K	8, 10, 12
111J	6, 8, 10, 11, 12
111	14, 18, 24, 30, 36
1111	14, 18, 24, 30, 36
211J	5½
28J	5½, 6, 7, 8, 10, 12
128J	6, 8, 10
39J	5, 6, 8, 10, 12
39	14, 18, 24, 30, 36
79J	5, 6, 7, 8, 9, 10, 11, 12, 14, 18
79	14, 18, 24, 30, 36
79K	6, 8, 10, 12
791	14, 18, 24, 30, 36
89J	6, 8, 10, 12, 14, 18
89	14, 18, 24, 30, 36
89K	6, 8, 10, 12
891	14, 18, 24, 30, 36
103	18, 24
108	14, 18
113J	5, 6, 8, 10, 12
113	14, 18, 24, 30, 36
118J	5½, 6, 7, 8, 9, 10, 11, 12
118	14, 18, 24, 30, 36
118K	6, 8, 10, 12
1181	14, 18, 24, 30, 36
119J	6, 8, 10, 12
119	14, 18, 24, 30, 36
146J	8, 10, 12

TITLES—continued

SERIES NO.	POINT SIZES
146	14, 18, 20, 24, 30, 36
158J	5, 6, 8, 10, 11, 12
158	14, 18, 24, 30, 36
161J	6, 7, 8, 10, 12
161	14, 18, 24, 30, 36
161K	6, 8, 10, 12
162J	5, 6, 8, 10, 12
162	14, 18, 24, 30, 36
210J	10, 12
210	14, 18, 24, 30, 36
245	14, 18, 24, 30, 36
255J	5½
275J	6, **8**, 10, 12, 14, 18
275	14, 18, 24, 30, 36
275K	6, 8, 10, 12, 14, 18
2751	14, 18, 24, 30, 36
328J	6, 7, 8
616J	**6, 8, 10, 12**
616K	**6, 8, 10, 12**

GOTHICS

48J	5, 6, 7, 8, **9, 10, 11, 12**
49J	**5**, 6, 8, 10, 12
50	18, 24, 30, 36
51J	6, 8, 10, 12
51	14, 18, 24, 30, 36, 36H4
52J	6, 8, 10, 12
52	14, 18, 24, 30, 36
66J	5, 6, 8, 10, 12
66	14, 18, 24. 30. 36
466J	6
77J	6, 8, 10, 12
77	14, 18, 24, 30, 36
107J	5, 6, 7, 8, 10, 12
107	14, 18, 24, 30, 36
121	18, 24, 30, 36
129	14, 18, 24, 30, 36
132K	6, 8, 10, 12
140J	6, 8, 10, 12
140	14, 18, 24, 30, 36, **36H4**
149J	5½, 6, 8, 10, 12
165J	5, 6, 8, 9, 10, 12
165	14, 18
176J	6, 8, 10, 12
176	14, 18, 24, 30, 36
204J	5, 6, 8, 10, 12
204	14, 18, 24
206	**14**, 18, 24
222	30
224K	5, 6, 8, 10
227	14, 18, 24, 30, 36, **48**
230J	6, 8, 10, 12
230	14, 18, 24, 30, 36
239J	6, 8, 10, 12
239	14, 18, 24, 30, 36
240J	6, 8, 10, 12
240	14, 18, 24, 30, 36
249J	6, 7, 8, 10, 12
254K	6, 7, 8, 10
2541	14, 14B, 18, 24, 30
276	14, 18, 24, 30, 36
366J	10, 12
366	14, 18, 24, 30
515	18
566	**12, 16, 18, 24, 30, 36**

PLATE-GOTHICS

340J	6, Nos. 1, 2, 3, 4
	12, Nos. 1, 2, 3, 4
187	14, 18, 18H4, 24, 24H4
341J	6, Nos. 1, 2, 3, 4
	12, Nos. 1, 2, 3, 4
197	14, 18, 18H4, 24, 24H4
342J	6, Nos. 1, 2, 3, 4
	12, Nos. 1, 2, 3, 4

PLATE-GOTHICS—continued

SERIES NO.	POINT SIZES
168	14, 18, 18H4, 24, 24H4
343J	6, Nos. 1, 2, 3, 4
	12, Nos. 1, 2, 3, 4
169	14, 18, 18H4, 24, 24H4
344J	6, Nos. 1, 2, 3, 4
166	8, 10, 14B, 14, 18, 18H4
345J	6, Nos. 1, 2, 3, 4
	12, Nos. 1, 2, 3, 4
345	**14, 18, 18H4, 24H4**
346K	6, Nos. 1, 2, 3, 4
	12, Nos. 1, 2, 3, 4
3461	**14, 18, 18H4, 24H4, 24**
347J	6, Nos. 1, 2, 3, 4
223	**8**, 10, 12, 18, 24
348J	6, Nos. 1, 2, 3, 4
323	**9**, 14, 14B, 18, 24

LAW ITALICS

23K	6, 8, 10, 12
115C	8, 10, 12

OUTLINES and SHADED

12J	8, 10, 12
12	14, 18, 24, 30, 36
40	18, 20, 24, 36
41K	12
41	14, 18, 24, 30, 36
42J	8, 10, 12
42	14, 18, 24, 30, 36
44	14, 18, 24, 30, 36
59	30, 36
73	24
96J	10, 12
96	18, 24, 30, 36
123	18, 24, 36
193	12, 18, 24, 30, 36
194	12, 14, 18, 24, 30, 36
202	12, 14, 18, 24
203	18
218	12, 14, 18, 24, 30, 36
246	12B, 12, 18

TEXTS

75	18
95J	6, 8, 10, 12
95	14, 18, 24, 30, 36
102J	6, 8, 10, 12
102	14, 18, 24, 30, 36
188J	6, 8, 10, 12
188	14, 18, 24

TYPEWRITER AND MAILING LIST

17L	11
70L	10, 12
70	24
170L	12
72L	8, 10, 12
74L	8, 10
270L	10, 12
272L	10, 12
370L	10, 12

FOREIGN

GERMAN

475	18
95M	8, 10, 12
495	14, 18, 24, 30, 36
99M	6, 8, 10, 11, 12
100M	6, 8, 10, 12
100	14, 18, 24, 30
101	14, 24, 30, 36

FOREIGN—continued

SERIES NO.	POINT SIZES
	GERMAN—continued
102M	6, 8, 10, 12
4102	14, 18, 24, 30, 36
178M	14, 18
179M	14, 18
199M	6, 8
200M	6, 8
209	18, 30
	GREEK
1 page	Symboling system
83M	6, 8, 10, 12
155M	6, 8, 10, 11, 12
160M	10
1 page	Electro Display Greek matrices
	RUSSIAN
308A	8, 10, 12
311	14, 24, 36
318J	8, 10, 12

INITIALS

126	36
126a	36
127	36

FIGURES

1 page	3½-4½	point	figures
2 pages	5	"	"
2 pages	5½	"	"
7 pages	6	"	"
3 pages	7	"	"
8 pages	8	"	"
2 pages	9	"	"
7 pages	10	"	"
3 pages	11	"	"
7 pages	12	"	"
1 page	14	"	Composition figures
2 pages	18	"	
1 page	24	"	
1 page	30-36	"	

FRACTIONS

7 pages 4½-12 point
3 pages 14 to 36 point

SIGNS

6 pages 4½-12 point
3 pages 14 to 36 point
1 page Arrows

LEADERS, DASHES, SORTS

1 page Leaders
1 page Dashes
5 pages of Piece Braces
6 pages 2-3-4-6 point rule
1 page 12 " "
14 pages Corner Pieces
4 pages Matrices for Set Ems Charts

BORDERS AND ORNAMENTS

Title page
40 pages Borders

Note: The Boldface figures in the "Point-Size" column indicate faces made since the issuance of our previous List of Faces.

Note: There are stickers calling attention to use of old style figures attached to the sheet showing the following series: 15E, 16E 21E, 221E, 22E, 31E, 37E, 137E, 38E, 154E, 172E and 25J.

Note: With the perfection of the new Plate-Gothic Arrangement for job composition, and the issuing of the new sheets for the Nos. 340J 341J, 342J, 343J, 344J, 347J and 348J series, we wish to advise that the 6 and 12 point fonts of these series will replace the equivalent point sizes of the following series now in your specimen book: Nos. 187J, 168J, 169J, 166J, 266J, 223J and 323JB. If you are not, at present, a user of any of the last mentioned series, please remove the specimen sheets from your book when inserting the new Plate-Gothic sheets. For the convenience of those who are users of the old Gothic series, matrices will be carried in stock for replacements, and they should retain their old specimen sheets as well as the new Plate-Gothic sheets.

Index of Monotype Faces

1922

MONOTYPE FACES are listed in numerical order in this table, which gives the following information about each face:

Series No., see first column: This symbol gives the designation of the series and indicates the character of the series thus: "1ABC" indicates a Modern face complete with Roman, Italic, and small caps; "11J" indicates a Boldface Roman; "11" (without letter) indicates Matrices for sorts casting, not composition, in sizes larger than the Composition Matrices of the 11J series. For explanation of use of letters to indicate the character of faces see Matrix Symbols, pages 27, 28, 29 in our Specimen Book.

Arrangement: These letters indicate the arrangement of Matrices in the Matrix Case. For details of these arrangements see Matrix Case Arrangements, pages 30, 31, 32 of our Specimen Book.

Character of the Face: The next column, headed "Class of Face," gives the character of the face, Modern, Title, Outline, etc., and indicates the section of the Specimen Book in which the specimen sheet will be found.

Point-Size: This column gives the point-sizes we have for the series specified in the first column of the table.

Set-Size: This column gives the width of the face for the point-size given in the column at the left.

Number of Characters: In this column is given the number of characters we have made for each font. Note: When 225 characters are specified, this means a full font that completely fills the Matrix Case, which, of course, includes some blanks for spaces, etc. The details of the characters and spaces furnished in the font may be found by noting the arrangement from the second column of the table, and then referring to this arrangement on pages 30, 31, 32 of the Specimen Book.

Remarks: This space is provided for your own notations, for example, to enter the name of the foundry type-face the Monotype face displaces.

Special Matrix Line: All Monotype faces for composition are on standard Matrix line except a few abnormally tall faces. Such faces are indicated in the following table by a double dagger (‡) preceding the point-size of the face.

Modified Character Matrices for Tabular Arrangements: Faces for which these modified characters are furnished for the Matrix Case arrangements requiring these Matrices (see Tabular Arrangements, Specimen Book, pages 31, 32), are indicated by a dagger (†) preceding the point-size of the face.

Modified Characters for use with Cross-Rule Matrices: Faces with the modified characters for use with cross-rule Matrices for composing blank forms (see Arrangement R2, Specimen Book, page 32) are designated by a section mark (§) preceding the point-size of the face.

SERIES NO.	ARRANGEMENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS
1ABC	C	Modern	†6	6	225	
			8	7	225	
4ABC	C	Modern	10	10	225	
5ABC	C	Modern	5½	7¼	225	
			6	7¾	225	
			7	8½	225	
			8	9	225	
			9	9¾	225	
			11	11½	225	
8ABC	C	Modern	4	5	225	
			4½	6	225	
			5	6½	225	
			†6	7	225	
			7	8	225	
			†8	8½	225	
			9	9	225	
			†10	10	225	
			11	11	225	
			†12	12	225	
8A	QC	Modern	14	14	78	
			18	18	78	
8C	QC	Modern	14	14	75	
			18	18	75	
11J	C2	Title	5	6	82	
			†6	7	82	
			†8	8½	82	
			†10	10	82	
			11	11	82	
			†12	12	82	
11	Sorts	Title	14		80	
			18		80	
			24		80	
			30		80	
			36		80	
11K	C2	Title	8	8½	82	
			10	10	82	
			12	12	82	
1111	Sorts	Title	14		72	
			18		72	
			24		72	
			30		72	
			36		72	
12J	C2	Outline	8	8½	82	
			10	10¼	82	
			12	12	82	
12	Sorts	Outline	14		76	
			18		76	
			24		76	
			30		76	
			36		76	
13ABC	C	Modern	6	8¼	225	
			7	9¼	225	
			8	9¾	225	
14ABC	C	Modern	†8	8	225	
			12	11	225	
15EFG	C	Old Style	†6	7	225	
			7	8	225	
			†8	8½	225	
			9	9	225	
			†10	10	225	
			11	11	225	
			†12	12	225	
16EFG	C	Old Style	†6	7	225	
			7	8	225	
			†8	8½	225	
			9	9	225	
			†10	10	225	
			11	11	225	
			†12	12	225	
17L		Typewriter	11	.1″	97	
19ABC	C	Modern	6	7½	225	
			8	8¾	225	
20ABC	C	Modern	6	7	225	
			7	8	225	
			8	8¾	225	
			9	9¾	225	
			10	10½	225	
			11	11	225	
			12	12	225	
20	Sorts	Modern	14		77	
			18		77	
			24		77	
			30		77	
			36		77	
201	Sorts	Modern	14		77	
			18		77	
			24		77	
			30		77	
			36		77	

†Tabular Face ‡Low Line Face §Cross-Rule Face (See First Page)

INDEX OF MONOTYPE FACES—Continued

SERIES NO.	ARRANGEMENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS
21EFG	C	Old Style	4½	5½	225	
			5	6½	225	
			5½	6½	225	
			6	7	225	
			7	8	225	
			8	8½	225	
			9	9	225	
			10	10¼	225	
			11	11¼	225	
			12	12	225	
21E	QC	Old Style	14	14	78	
			18	18	78	
21	Sorts	Old Style	14		82	
			18		82	
			24		82	
			30		82	
			36		82	
21G	QC	Old Style	14	14	75	
			18	18	75	
22EFG	C	Old Style	6	6½	225	
			8	8	225	
			9	9	225	
			10	10	225	
			11	11	225	
			12	12	225	
23K	C2	Law Italic	6	7	82	
			8	8½	82	
			10	10	82	
			12	12	82	
25J	C1	Antique	5	6½	82	
			†6	7	82	
			7	7¾	82	
			†8	8½	82	
			9	9½	82	
			†10	10	82	
			11	11¼	82	
			†12	12	82	
25	Sorts	Antique	14		75	
			18		77	
			24		77	
			30		77	
			36		77	
25K	C1	Antique	6	7	82	
			7	7¾	82	
			8	8½	82	
			9	9	82	
			10	10	82	
			11	11	82	
			12	12	82	
251	Sorts	Antique	14		81	
			18		81	
			24		81	
			30		81	
			36		81	
26J	C2	Antique	5	6	82	
			†6	7	82	
			7	8	82	
			†8	8½	82	
			9	9	82	
			†10	10	82	
			†12	12	82	
28J	C2	Title	5½	6½	82	
			†6	7	82	
			7	8	82	
			†8	8½	82	
			†10	10½	82	
			†12	12	82	
31EFG	C	Old Style	6	6½	225	
			7	7¼	225	
			8	8	225	
			9	8¾	225	
			10	9½	225	
			11	10¼	225	
			12	11	225	
34ABC	C	Modern	6	6½	225	
			8	8	225	
			9	8½	225	
			10	9½	225	
			11	10	225	
			12	11	225	
35ABC	C	Modern	10	10	225	
36ABC	C	Modern	6	6½	225	
			8	8	225	
			9	9	225	
			10	10	225	
			11	11	225	
			12	12	225	
36	Sorts	Modern	14		82	
			18		82	
			24		82	
			30		82	
			36		82	
361	Sorts	Modern	14		83	
			18		83	
			24		83	
			30		81	
			36		81	
37EFG	C	Old Style	6	6½	225	
			7	7¼	225	
			8	8	225	
			9	9	225	
			10	10	225	
			11	11	225	
			12	12	225	
37E	QC	Old Style	14	14	78	
			18	18	78	
37	Sorts	Old Style	14		82	
			18		82	
			24		82	
			30		82	
			36		82	
371	Sorts	Old Style	14		90	
			18		90	
			24		90	
			30		86	
			36		86	
38EFG	C	Old Style	6	7	225	
			7	8	225	
			8	8½	225	
			9	9	225	
			10	10	225	
			11	11	225	
			12	12	225	
38	Sorts	Old Style	14		81	
			18		81	
			24		81	
			30		81	
			36		81	
381	Sorts	Old Style	14		81	
			18		81	
			24		81	
			30		81	
			36		81	
39J	C2	Title	5	6½	82	
			6	7½	82	
			8	9	82	
			10	11	82	
			12	12½	82	
39	Sorts	Title	14		72	
			18		72	
			24		72	
			30		72	
			36		72	
40	Sorts	Outline	18		72	
			20		72	
			24		72	
			36		72	
41K	C2	Outline	12	12	73	
41	Sorts	Outline	14		72	
			18		72	
			24		72	
			30		72	
			36		72	
42J	C2	Outline	8	8¾	82	
			10	10	82	
			12	12	82	

†Tabular Face ‡Low Line Face §Cross-Rule Face (See First Page)

SERIES NO.	ARRANGEMENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS
42	Sorts	Outline	14		79	
			18		79	
			24		79	
			30		79	
			36		79	
44	Sorts	Outline	14		81	
			18		81	
			24		81	
			30		81	
			36		81	
45J	C1	Antique	6	7	82	
			8	8½	82	
			10	10	82	
			12	12	82	
45	Sorts	Antique	14		81	
			18		81	
			24		81	
			30		81	
			36		81	
48J	C	Gothic	5	6	49	In place of Small Caps
			†6	7	49	
			7	7¾	49	
			†8	8½	49	
			9	9¼	49	
			†10	10	49	
			11	11	49	
			†12	12	49	
49J	C1	Gothic	5	5½	82	
			†§6	6	82	
			†8	8	82	
			10	10	82	
			12	12	82	
50	Sorts	Gothic	18		76	
			24		76	
			30		76	
			36		76	
51J	C1	Gothic	6	5	82	
			§8	6	82	
			10	7	82	
			12	8	82	
51	Sorts	Gothic	14		79	
			18		79	
			24		79	
			30		79	
			36		79	
			36H4		47	
52J	C2	Gothic	6	7	82	
			8	8½	82	
			10	10	82	
			12	12	82	
52	Sorts	Gothic	14		82	
			18		82	
			24		82	
			30		82	
			36		82	
56J	C2	Antique	‡5	6½	82	
			‡5½	7	82	
			†‡6	7½	82	
			7	7¾	82	
			†8	8½	82	
58J	C1	Antique	6	7	82	
			8	8½	82	
			10	10	82	
			12	12	82	
58	Sorts	Antique	14		84	
			18		84	
			24		84	
			30		75	
			36		84	
59	Sorts	Outline	30		81	
			36		81	
60J	C2	Antique	6	7⅛	82	
			8	9	82	
			10	11	82	
			12	12⅛	82	

SERIES NO.	ARRANGEMENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS
60	Sorts	Antique	14		80	
			18		88	
			24		88	
			30		88	
			36		80	
60K	C2	Antique	6	7⅛	82	
			8	9	82	
			10	11	82	
			12	12⅛	82	
601	Sorts	Antique	14		75	
			18		80	
			24		75	
			30		73	
			36		75	
61E	C	Old Style	6	7	225	
			7	8	225	
			8	8½	225	
			9	9	225	
			10	10¼	225	
			12	12	225	
61	Sorts	Old Style	14		81	
			18		81	
			24		81	
			30		81	
			36		81	
611	Sorts	Old Style	14		81	
			18		81	
			24		81	
			30		81	
			36		81	
62	Sorts	Antique	18		81	
			24		84	
			30		84	
			36		84	
63J	C2	Antique	6	7⅛	82	
			8	9	82	
			10	11	82	
			12	12⅛	82	
63	Sorts	Antique	14		77	
			18		77	
			24		77	
			30		77	
			36		77	
64J	C	64 Family	6	6	98	In place of Roman
			8	7¼	98	
			10	9	98	
			12	10½	98	
64	Sorts	64 Family	14		87	
			18		87	
			24		87	
			30		87	
			36		87	
64K	C	64 Family	6	6	82	In place of Italic
			8	7⅛	82	
			10	9	82	
			12	10½	82	
641	Sorts	64 Family	14		89	
			18		91	
			24		91	
			30		91	
			36		91	
66JB	C2	Gothic	§5	6	131	
66J	C2	Gothic	6	7	82	
			8	8½	82	
			10	10½	82	
			12	12½	82	
66	Sorts	Gothic	14		82	
			18		82	
			24		82	
			30		82	
			36		82	
68J	C1	Antique	6	7	82	
			8	8½	82	
			10	10½	82	
			12	12	82	

†Tabular Face ‡Low Line Face §Cross-Rule Face (See First Page)

SERIES NO.	ARRANGEMENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS
68	Sorts	Antique	14		74	
			18		74	
			24		74	
			30		74	
			36		74	
68K	C2	Antique	6	7	82	
			8	8½	82	
			10	10	82	
			12	12	82	
681	Sorts	Antique	14		74	
			18		74	
			24		74	
			30		74	
			36		74	
69J	C1	Antique	§6	6	82	
			8	7	82	
			10	8½	82	
			12	10	82	
69	Sorts	Antique	14		85	
			18		85	
			24		85	
			30		85	
			36		85	
70L		Typewriter	10	.083″	101	
			12	.1″	101	
70		Typewriter	24		73	
71EFG	C	Old Style	6	7	225	
			8	8¼	225	
			10	10¼	225	
			11	11	225	
			12	12	225	
71E	QC	Old Style	14	14	73	
			18	18	73	
71	Sorts	Old Style	18		80	
			24		80	
			30		80	
			36		80	
72L		Typewriter	8	.0692″	99	
			10	.083″	99	
			12	.1″	78	
73	Sorts	Outline	24		46	
74L		Typewriter	8	.0553″	89	
			10	.0692″	89	
75	Sorts	Text	18		79	
76J	C1	Antique	5	5½	82	
			6	7	82	
			7	8	82	
			8	8½	82	
			9	9	82	
			10	10	82	
			12	12	82	
77J	C1	Gothic	6	5	82	
			8	6½	82	
			10	8	82	
			12	9½	82	
77	Sorts	Gothic	14		80	
			18		80	
			24		80	
			30		80	
			36		80	
78J	C1	Antique	6	7	82	
			8	8¾	82	
			10	10½	82	
			12	12	82	
78	Sorts	Antique	14		76	
			18		76	
			24		76	
			30		76	
			36		76	
78K	C1	Antique	6	7	82	
			8	8¾	82	
			10	10½	82	
			12	12	82	

SERIES NO.	ARRANGEMENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS
781	Sorts	Antique	14		72	
			18		72	
			24		72	
			30		72	
			36		72	
79J	C2	Title	5	6½	82	
			6	7	82	
			7	8	82	
			8	8½	82	
			9	9	82	
			10	10¼	82	
			11	11	82	
			12	12	82	
79J	QC2	Title	14	14	78	
			18	18	78	
79	Sorts	Title	14		84	
			18		84	
			24		84	
			30		84	
			36		84	
79K	C2	Title	6	7	82	
			8	8½	82	
			10	10¼	82	
			12	12	82	
791	Sorts	Title	14		81	
			18		81	
			24		81	
			30		81	
			36		81	
81J	C4	Antique	6	7	82	
			8	8½	82	
			10	10	82	
			12	12	82	
81	Sorts	Antique	18		82	
			24		82	
83M	Special	Foreign	6	6½	120	
			8	8	146	
			10	9½	148	
			12	12	148	
86J	C2	64 Family	5	6	82	
			6	7	82	
			7	8	82	
			8	8½	82	
			9	9	82	
			10	10¼	82	
			11	11	82	
			12	12	82	
86J	QC2	64 Family	14	14	73	
			18	18	78	
86	Sorts	64 Family	14		82	
			18		82	
			24		82	
			30		82	
			36		82	
86K	C2	64 Family	5	6	82	
			6	7	82	
			8	8½	82	
			10	10¼	82	
			12	12	82	
86K	QC2	64 Family	14	14	78	
			18	18	78	
861	Sorts	64 Family	14		82	
			18		82	
			24		82	
			30		82	
			36		82	
88J	C1	64 Family	5	5	82	
			§6	6	82	
			8	7	82	
			10	8½	82	
			12	10	82	
88	Sorts	64 Family	14		83	
			18		83	
			24		83	
			30		83	
			36		83	

†Tabular Face ‡Low Line Face §Cross-Rule Face (See First Page)

SERIES NO.	ARRANGEMENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS
88K	C1	64 Family	6	6	82	
			8	7	82	
			10	8½	82	
			12	10	82	
881	Sorts	64 Family	14		82	
			18		82	
			24		82	
			30		82	
			36		82	
89J	C1	Title	6	7	82	
			8	8½	82	
			10	10	82	
			12	12	82	
89J	QC2	Title	14	14	73	
			18	18	73	
89	Sorts	Title	14		82	
			18		82	
			24		82	
			30		82	
			36		82	
89K	C1	Title	6	7	82	
			8	8½	82	
			10	10	82	
			12	12	82	
891	Sorts	Title	14		81	
			18		81	
			24		81	
			30		81	
			36		81	
92J	C2	Antique	5½	6½	82	
			6	7	82	
			7	8	82	
			8	8½	82	
			10	10½	82	
			11	11¼	82	
			12	12	82	
94	Sorts	Antique	18		76	
			24		76	
			30		76	
			36		76	
95J	C3	Text	6	7½	81	
			8	9	81	
			10	11	81	
			12	12½	81	
95	Sorts	Text	14		77	
			18		77	
			24		77	
			30		77	
			36		77	
95M	Special	Foreign	8	9	91	
			10	11	91	
			12	12½	91	
96J	C1	Outline	10	9½	73	
			12	11	73	
96	Sorts	Outline	18		75	
			24		75	
			30		75	
			36		74	
97J	C2	Antique	6	7	82	
			8	8½	82	
			10	10½	82	
			12	12	82	
97	Sorts	Antique	14		75	
			18		75	
			24		75	
			30		75	
			36		75	
97K	C2	Antique	6	7	82	
			8	8½	82	
			10	10	82	
			12	12	82	
971	Sorts	Antique	14		77	
			18		77	
			24		77	
			30		77	
			36		77	

SERIES NO.	ARRANGEMENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS
98J	C	Antique	6	7½	82	In place of Roman
			8	8½	82	
			9	9	82	
			10	10½	82	
			12	12	82	
98	Sorts	Antique	14		87	
			18		87	
			24		87	
			30		87	
			36		87	
98K	C2	Antique	6	7	82	
			8	8½	82	
			9	9	82	
			10	10	82	
			12	12	82	
981	Sorts	Antique	14		77	
			18		77	
			24		77	
			30		77	
			36		77	
99M	GC	Foreign	6	7	98	
			8	8½	98	
			10	10	98	
			11	10½	98	
			12	11½	98	
100M	GC1	Foreign	6	7	99	
			8	8½	99	
			10	10	99	
			12	11½	99	
100	Sorts	Foreign	14		91	
			18		91	
			24		91	
			30		91	
101	Sorts	Foreign	14		89	
			24		89	
			30		89	
			36		89	
102J	C3	Text	6	7½	82	
			8	9	82	
			10	11	82	
			12	12½	82	
102	Sorts	Text	14		78	
			18		78	
			24		78	
			30		78	
			36		78	
102M	Special	Foreign	6	7½	93	
			8	9	93	
			10	11	93	
			12	12½	93	
103	Sorts	Title	18		81	
			24		48	
104	Sorts	Antique	18		46	
			20		46	
			24		46	
107J	C2	Gothic	5	6	82	
			†6	7	82	
			7	8	82	
			†8	8½	82	
			†10	10	82	
			†12	12	82	
107	Sorts	Gothic	14		81	
			18		81	
			24		81	
			30		81	
			36		81	
108	Sorts	Title	14		77	
			18		77	
111J	C1	Title	6	6½	82	
			8	8	82	
			10	10	82	
			11	11	82	
			12	12	82	
111	Sorts	Title	14		81	
			18		81	
			24		81	
			30		81	
			36		81	

†Tabular Face ‡Low Line Face §Cross-Rule Face (See First Page)

SERIES NO.	ARRANGEMENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS
113J	C1	Title	5	5	82	
			§6	6	82	
			8	8	82	
			10	9½	82	
			12	11	82	
113	Sorts	Title	14		72	
			18		72	
			24		72	
			30		72	
			36		72	
115C	C2	Law Italic	8	8	82	
			10	10	82	
			12	12	82	
117J	C1	Antique	6	7	82	
			8	8½	82	
			10	10	82	
			12	12	82	
117	Sorts	Antique	14		81	
			18		81	
			24		81	
			30		81	
			36		81	
117K	C	Antique	6	7	82	In place of Italic
			8	8½	82	
			10	10	82	
			12	12	82	
118J	C1	Title	5½	6½	82	
			†6	7	82	
			7	8	82	
			†8	8½	82	
			9	9	82	
			†10	10	82	
			11	11	82	
			†12	12	82	
118	Sorts	Title	14		81	
			18		81	
			24		81	
			30		81	
			36		81	
118K	C2	Title	6	7	82	
			8	8½	82	
			10	10	82	
			12	12	82	
1181	Sorts	Title	14		78	
			18		78	
			24		78	
			30		78	
			36		78	
119J	C1	Title	§6	6	82	
			8	7¼	82	
			10	9	82	
			12	10½	82	
119	Sorts	Title	14		72	
			18		72	
			24		72	
			30		72	
			36		72	
120ABC	C	Modern	6	7	225	
121	Sorts	Gothic	18		49	
			24		49	
			30		49	
			36		49	
123	Sorts	Outline	18		46	
			24		46	
			36		46	
126	Sorts	Initials	36		26	
126A	Sorts	Initials	36		26	
127	Sorts	Initials	36		26	
128J	C1	Title	6	8½	82	
			8	10	82	
			10	12	82	
129	Sorts	Gothic	14		72	
			18		72	
			24		72	
			30		72	
			36		72	

SERIES NO.	ARRANGEMENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS
132K	C2	Gothic	6	7½	82	
			8	9	82	
			10	11	82	
			12	12½	82	
134EF	C	Old Style	6	6	111	
			8	8	111	
			10	9½	111	
			12	11½	111	
137EFG	C	Old Style	6	6½	225	
			8	8	225	
			9	9	225	
			10	10	225	
			11	11	225	
			12	12	225	
139J	C1	Antique	6	6½	82	
			8	8	82	
			10	9½	82	
			12	11	82	
139	Sorts	Antique	24		76	
			30		76	
			36		75	
140J	C1	Gothic	6	5	82	
			8	6½	82	
			10	8	82	
			12	9½	82	
140	Sorts	Gothic	14		77	
			18		77	
			24		77	
			30		77	
			36		77	
			36H4		46	
141J	C1	64 Family	6	5	82	
			§8	6	82	
			10	7	82	
			12	8	82	
141	Sorts	64 Family	14		82	
			18		82	
			24		82	
			30		82	
			36		82	
			36H4		46	
142J	C2	Antique	5½	7¼	82	
			6	7¾	82	
			8	9¼	82	
			10	11	82	
			12	12	82	
143J	C	Antique	6	7	82	In place of Roman
			8	8½	82	
			10	10	82	
			12	12	82	
143	Sorts	Antique	14		81	
			18		81	
			24		81	
			30		81	
			36		81	
144	Sorts	Antique	14		77	
			18		77	
			24		77	
			30		77	
			36		77	
145J	C2	Antique	6	7	82	
			8	8½	82	
			10	10	82	
			12	12	82	
145	Sorts	Antique	14		82	
			18		82	
			24		82	
			30		82	
			36		82	
146J	C1	Title	8	8½	82	
			10	10	82	
			12	12	82	
146	Sorts	Title	14		78	
			18		78	
			20		78	
			24		78	
			30		78	
			36		78	

†Tabular Face ‡Low Line Face §Cross-Rule Face (See First Page)

SERIES NO.	ARRANGEMENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS
149J	C1	Gothic	§5½	6	82	
			6	6½	82	
			8	8½	82	
			10	10	82	
			12	12	82	
150ABC	C	Modern	6	7½	225	
			7	8½	225	
			8	9	225	
			9	10	225	
			10	11	225	
			11	12	225	
			12	12½	225	
150	Sorts	Modern	14		81	
			18		81	
			24		81	
			30		81	
			36		81	
1501	Sorts	Modern	14		81	
			18		81	
			24		81	
			30		81	
			36		81	
152ABC	C	Modern	8	8½	225	
			10	10	225	
153J	C2	Antique	6	7	82	
			7	8	82	
			8	8½	82	
154EFG	C	Old Style	8	8½	225	
155M	Special	Foreign	6	7	214	
			8	8½	214	
			10	10	212	
			11	11	215	
			12	12	213	
156J	C2	Antique	5	6½	82	
			6	7½	82	
157EFG	C	Old Style	6	7	225	
			8	8½	225	
			10	10½	225	
			11	11	225	
			12	12	225	
157	Sorts	Old Style	14		81	
			18		81	
			24		81	
			30		81	
			36		81	
158J	C2	Title	5	6½	131	
			6	7½	131	
			8	9¼	82	
			10	11	82	
			11	12	82	
			12	12½	82	
158	Sorts	Title	14		81	
			18		81	
			24		81	
			30		81	
			36		81	
159J	C2	Antique	6	7	82	
			8	8½	82	
			10	10½	82	
			12	12	82	
159	Sorts	Antique	14		81	
			18		81	
			24		81	
			30		81	
			36		81	
160M	Special	Foreign	10	10	151	
161J	C2	Title	6	7	82	
			7	8	82	
			8	8½	82	
			10	10	82	
			12	12	82	
161	Sorts	Title	14		81	
			18		81	
			24		81	
			30		81	
			36		81	

SERIES NO.	ARRANGEMENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS
161K	C2	Title	6	7	82	
			8	8½	82	
			10	10	82	
			12	12	82	
162JB	C2	Title	5	6½	131	
			6	7½	131	
			8	9¼	82	
			10	11	82	
			12	12½	82	
162	Sorts	Title	14		72	
			18		72	
			24		72	
			30		72	
			36		72	
163J	C2	Antique	6	7	82	
			8	8½	82	
			10	10	82	
			12	12	82	
163	Sorts	Antique	14		81	
			18		81	
			24		81	
			30		81	
			36		81	
164JB	C	64 Family	6	7	125	In place of Roman
			7	8	111	
			8	8½	125	
			10	10	125	
			12	12	125	
164J	QC	64 Family	14	14	78	
			18	18	78	
164	Sorts	64 Family	14		84	
			18		84	
			24		84	
			30		84	
			36		84	
164K	C	64 Family	6	7	82	In place of Italic
			8	8½	82	
			10	10	82	
			12	12	82	
1641	Sorts	64 Family	14		77	
			18		77	
			24		77	
			30		77	
			36		77	
165JB	C2	Gothic	§‡5	6	94	
165J	C2	Gothic	‡6	7	47	
			‡8	8½	47	
			‡9	9½	47	
			‡10	10½	47	
			‡12	12½	47	
165	Sorts	Gothic	14		46	
			18		46	
166	Sorts	Plate-Gothic	8		46	See 344J for Cellular sizes
			10		46	
			14		46	
			14B		46	
			18		46	
			18H4		46	
168	Sorts	Plate-Gothic	14		46	See 342J for Cellular sizes
			18		46	
			18H4		46	
			24		46	
			24H4		46	
169	Sorts	Plate-Gothic	14		46	See 343J for Cellular sizes
			18		46	
			18H4		46	
			24		46	
170L		Typewriter	12	.1″	101	
172EFG	C	Old Style	6	7	225	
			7	8	225	
			8	8½	225	
			9	9	225	
			10	10	225	
			11	11	225	
			12	12	225	

†Tabular Face ‡Low Line Face §Cross-Rule Face (See First Page)

SERIES NO.	ARRANGEMENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS
172	Sorts	Old Style	14 18 24 30 36		81 81 81 81 81	
173E	C	Antique	6 8 10 12	7 8½ 10 12	82 82 82 82	
174E	C	Antique	10	10	78	
174	Sorts	Antique	14		77	
175ABC	C	Modern	5 6 7 8 9 10 11 12	6 7 8 8½ 9 10 11 12	225 225 225 225 225 225 225 225	
175A	QC	Modern	14 18	14 18	73 73	
175C	QC	Modern	14 18	14 18	75 75	
175	Sorts	Modern	14 18 24 30 36		81 81 81 81 81	
1751	Sorts	Modern	14 18 24 30 36		81 81 81 81 81	
176J	C1	Gothic	§6 8 10 12	6 7 8½ 10	82 82 82 82	
176	Sorts	Gothic	14 18 24 30 36		81 81 81 81 81	
178M	Special	Foreign	14 18	13 16	88 88	
179M	Special	Foreign	14 18	13 16	84 84	
186J	C1	64 Family	§5 6 7 8 9 10 11 12	6 7 8 8½ 9 10 11 12	82 82 82 82 82 82 82 82	
186	Sorts	64 Family	14 18 24 30 36		72 72 72 72 72	
187	Sorts	Plate-Gothic	14 18 18H4 24 24H4		46 46 46 46 46	See 340J for Cellular sizes
188J	C2	Text	6 8 10 12	7½ 9 11 12½	73 73 73 73	
188	Sorts	Text	14 18 24		73 73 73	
189J	C2	Antique	12	12½	82	
189	Sorts	Antique	14 18 24		72 72 72	
193	Sorts	Outline	12 18 24 30 36		72 72 72 72 72	
194	Sorts	Outline	12 14 18 24 30 36		77 77 77 77 77 77	
195A	Special	Modern	11	12½	71	
197	Sorts	Plate-Gothic	14 18 18H4 24 24H4		46 46 46 46 46	See 341J for Cellular sizes
199M	GC	Foreign	6 8	7¾ 9¼	91 92	
200M	GC1	Foreign	6 8	7¾ 9¼	86 87	
201						See No. 20C
202	Sorts	Outline	12 14 18 24		72 31 72 72	
203	Sorts	Outline	18		31	
204J	C4	Gothic	5 6 8 10 12	5 6 7 8½ 10	82 82 82 82 82	
204	Sorts	Gothic	14 18 24		81 81 81	
206	Sorts	Gothic	14 18 24		81 81 81	
209	Sorts	Foreign	18 30		75 75	
210J	C4	Title	10 12	7 8½	82 82	
210	Sorts	Title	14 18 24 30 36		72 72 72 72 72	
211J	C2	Title	5½	7	73	
214ABC	C	Modern	12	11	225	
216A	C4	Modern	8	5½	83	
218	Sorts	Outline	12 14 18 24 30 36		77 77 77 77 77 77	
220J	C2	Antique	10 12	10 12	82 82	
220	Sorts	Antique	14 18 24 30 36		72 72 72 72 72	
221EFG	C	Old Style	9	9¼	225	
222	Sorts	Gothic	30		46	
223	Sorts	Plate-Gothic Title	8 10 12 18 24		46 46 46 46 46	See 347J for Cellular sizes

†Tabular Face ‡Low Line Face §Cross-Rule Face (See First Page)

SERIES NO.	ARRANGEMENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS
224K	C2	Gothic	5	7½	47	
			6	8½	47	
			8	10	47	
			10	12	47	
227	Sorts	Gothic	14		46	
			18		46	
			24		46	
			30		46	
			36		46	
			48		48	
230J	C4	Gothic	6	4½	82	
			8	5½	82	
			10	6½	82	
			12	7½	82	
230	Sorts	Gothic	14		72	
			18		72	
			24		72	
			30		72	
			36		72	
231J	C	Antique	6	6	82	
			8	8	82	
			10	9½	82	
			12	11	82	
231	Sorts	Antique	14		77	
			18		77	
			24		77	
			30		77	
			36		77	
233J	C2	Antique	6	7¾	82	
239J	C4	Gothic	6	5½	82	
			8	6½	82	
			10	8	82	
			12	9½	82	
239	Sorts	Gothic	14		72	
			18		72	
			24		72	
			30		72	
			36		72	
240J	C4	Gothic	6	7	82	
			8	8½	82	
			10	10	82	
			12	12	82	
240	Sorts	Gothic	14		72	
			18		72	
			24		72	
			30		72	
			36		72	
242E	C	Old Style	6	7	225	
			8	8½	225	
			10	10¼	225	
			12	12	225	
245	Sorts	Title	14		72	
			18		72	
			24		72	
			30		72	
			36		72	
246	Sorts	Outline	12B		46	
			12		46	
			18		46	
249J	C2	Gothic	6	7	82	
			7	8	82	
			8	8½	82	
			10	10	82	
			12	12	82	
251						See No. 25K
254K	C2	Gothic	6	8	116	
			7	9	58	
			8	10	116	
			10	12½	58	
2541	Sorts	Gothic	14		46	
			14B		46	
			18		46	
			24		46	
			30		46	
255J	C2	Title	5½	7½	82	
256J	C	Antique	6	8	82	In place of Roman

SERIES NO.	ARRANGEMENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS
258J	C4	Antique	10	8½	82	
			12	10	82	
258	Sorts	Antique	14		72	
			18		72	
			24		72	
			30		72	
			36		72	
264J	C	64 Family	8	6½	86	
			10	8	87	
			12	9½	87	
264	S	64 Family	14		83	
			18		83	
			24		83	
			30		83	
			36		83	
270L		Typewriter	10	.083″	86	
			12	.100″	86	
272L		Typewriter	10	.083″	84	
			12	.100″	84	
275J	C2	Title	6	7	82	
			8	8½	82	
			10	10	82	
			12	12	82	
275J	QC2	Title	14	14	73	
			18	18	73	
275	Sorts	Title	14		77	
			18		77	
			24		77	
			30		77	
			36		77	
275K	C2	Title	6	7	82	
			8	8½	82	
			10	10	82	
			12	12	82	
275K	QC2	Title	14	14	78	
			18	18	78	
2751	Sorts	Title	14		77	
			18		77	
			24		77	
			30		77	
			36		77	
276	Sorts	Gothic	14		72	
			18		72	
			24		72	
			30		72	
			36		72	
285	Sorts	64 Family	18		72	
			24		72	
			30		72	
			36		72	
286	Sorts	64 Family	24		72	
			30		72	
			36		72	
287J	C2	64 Family	6	8½	78	
			8	10¼	78	
			10	12½	78	
287	Sorts	64 Family	12		72	
			14		72	
			18		72	
			24		72	
			30		72	
			36		72	
288	Sorts	64 Family	36		77	
298J	C4	Antique	12	10	49	
298	Sorts	Antique	14		48	
			18		48	
			24		48	
			30		48	
			36		48	
308AC	Special	Foreign	8	8½	103	
			10	10	103	
			12	12	103	

†Tabular Face ‡Low Line Face §Cross-Rule Face (See First Page)

SERIES NO.	ARRANGEMENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS
311	Sorts	Foreign	14		92	
			24		92	
			36		92	
318J	Special	Foreign	8	8½	53	
			10	10	53	
			12	12	53	
321EFG	C	Old Style	5½	7	225	
323	Sorts	Plate-Gothic Title	9		46	
			14		46	See No. 348J for Cellular sizes
			14B		46	
			18		46	
			24		46	
328J	C2	Title	6	8¼	82	
			7	9¼	82	
			8	9¾	82	
337EFG	C	Old Style	7	7½	225	
			8	8	225	
			9	9	225	
			10	10	225	
			11	11	225	
			12	12	225	
337	Sorts	Old Style	14		86	
			18		86	
			24		86	
			30		86	
			36		86	
337	Sorts	Old Style	14B		30	Small Capitals for 14, 18 & 24 Point sizes
			18B		30	
			24B		30	
3371	Sorts	Old Style	14		85	19 Swash Characters in addition to regular 85 character fonts
			18		85	
			24		85	
			30		85	
			36		85	
340J	PG	Plate-Gothic	6 No.1	7	225	See No. 187 for Electro Display sizes
			2			
			3			
			4			
			12 No.1	11	225	
			2			
			3			
			4			
341J	PG	Plate-Gothic	6 No.1	5	225	See No. 197 for Electro Display sizes
			2			
			3			
			4			
			12 No.1	9	225	
			2			
			3			
			4			
342J	PG	Plate-Gothic	6 No.1	7	225	See No. 168 for Electro Display sizes
			2			
			3			
			4			
			12 No.1	11	225	
			2			
			3			
			4			
343J	PG	Plate-Gothic	6 No.1	5	225	See No. 169 for Electro Display sizes
			2			
			3			
			4			
			12 No.1	9	225	
			2			
			3			
			4			
344J	PG	Plate-Gothic	6 No.1	8½	225	See No. 166 for Electro Display sizes
			2			
			3			
			4			
345J	PG	Plate-Gothic	6 No.1	7	225	
			2			
			3			
			4			
			12 No.1	12	225	
			2			
			3			
			4			

SERIES NO.	ARRANGEMENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS
345	Sorts	Plate-Gothic	14	46		
			18	46		
			18H4	46		
			24H4	46		
346K	PG	Plate-Gothic	6 No.1	7	225	
			2			
			3			
			4			
			12 No.1	12	225	
			2			
			3			
			4			
3461	Sorts	Plate-Gothic	14		46	
			18		46	
			18H4		46	
			24		46	
			24H4		46	
347J	PG	Plate-Gothic	6 No.1	8	225	See No. 223 for Electro Display sizes
			2			
			3			
			4			
348J	PG	Plate-Gothic	6 No.1	8	225	See No. 323 for Electro Display sizes
			2			
			3			
			4			
360J	C4	Antique	12	12½	82	
360	Sorts	Antique	14		72	
			18		72	
			24		72	
			30		72	
			36		72	
361						See No. 36C
366J	C2	Gothic	10	10½	47	
			12	12½	47	
366	Sorts	Gothic	14		46	
			18		46	
			24		46	
			30		46	
370L		Typewriter	10	.083″	101	
			12	.100″	101	
371						See No. 37G
375	Sorts	Modern	14		81	
			18		81	
			24		77	
			30		77	
			36		77	
3751	Sorts	Modern	14		77	
			18		77	
			24		77	
			30		77	
			36		77	
381						See No. 38G
466J	C1	Gothic	6	7¾	82	
475	Sorts	Foreign	18		93	See No. 75
495	Sorts	Foreign	14		89	See No. 95M
			18		89	
			24		89	
			30		89	
			36		89	
515	Sorts	Gothic	18		72	
566	Sorts	Gothic	12		46	
			16		46	
			18		46	
			24		46	
			30		46	
			36		46	
601						See No. 60K
616J	C2	Title	6	7	82	
			8	8½	82	
			10	10¼	82	
			12	12	82	

†Tabular Face ‡Low Line Face §Cross-Rule Face (See First Page)

SERIES NO.	ARRANGEMENT	CLASS OF FACE	POINT-SIZE	SET-SIZE	NO. CHAR.	REMARKS
616K	C2	Title	6 8 10 12	7 8½ 10½ 12	82 82 82 82	
641						See No. 64K
681						See No. 68K
781						See No. 78K
791						See No. 79K
861						See No. 86K
881						See No. 88K
891						See No. 89K
971						See No. 97K
981						See No. 98K
1111						See No. 11K
1181						See No. 118K
1501						See No. 150C
1751						See No. 175C
2541						See No. 254K
4102	Sorts	Foreign	14 18 24 30 36		86 86 86 86 86	See No. 102

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The Matrix is the secret of the Monotype's Success; the more you appreciate the almost limitless possibilities of Monotype Matrices, the greater will be Your return from Your money invested in Monotypes

Two letters are never carried on the same Matrix in the Monotype System, and from this basic principle result both typographic beauty and commercial utility.

The individual Matrix for each letter means that one alphabet imposes no limitations upon another; thus, the designer of Monotype faces need never strain his ingenuity to make a Roman and an Italic Cap I look "near-well" on the same width body.

The individual Matrix for each letter means that there is no limit, practically speaking, to the combinations of Monotype faces.

Each character a separate Unit, these Matrix Units combined in the Matrix Case to suit the requirements of the job, not the limitations of a machine. You buy the Matrices you need and combine them with the Matrix Units you have.

Don't waste your money. Don't let others spend your money for Matrices without a thorough understanding of the Monotype Matrix System.

To enable you to use Monotype Matrices most profitably, to buy them most advantageously, and to save you from the annoyance of needless correspondence and delay in filling your orders for Matrices, the matter on page 2 and following is reprinted, in condensed form, from "The Monotype System." A complete schedule of Matrix Classification is also included in this introduction to this Specimen Book of Monotype Faces.

"It Helps You Grow and Grows with You"

The money-saving and the money-making advantages of our Unit Matrix System are here made clear by Specimens and Pictures

Two letters are never carried on the same Matrix—*a Matrix for each character, each Matrix a unit, these units combined in the Matrix Case as required;* one alphabet imposes no limitations upon another, and the ingenuity of the designer of Monotype faces is never strained to make a Roman and an Italic cap (*I I*) on the same width body.

One Alphabet Imposes no Limitations upon Another

To appreciate the complete freedom from mechanical limitations of Monotype faces examine the two faces here shown. Note how much more extended the 159J is than the 25J—

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before
Six-point No. 25 J *Arrangement C1*

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to dis-
Six-point No. 159 J *Arrangement C2*

FIGURE 1—*Two six-point faces, both seven-set*

yet either this extended face or the condensed face may be carried in the Matrix Case with the same Roman face and be composed with it. Thus, neither the Roman, nor the Boldface used with it, imposes any limitations upon each other.

Complete Flexibility in Making Combinations of Faces

Fifteen different Boldfaces combined with the same Roman face are shown on page 17. In setting all these specimens the same Roman Matrices were used; *one Boldface was taken out of the Matrix Case and the Matrices for the next inserted without touching the Roman Matrices:* For each new combination, the Monotype user does not have to "re-buy" his Roman Matrices—"*he buys what he wants when he wants it*"—combining the new units required with the old units he has.

Monotype Matrices Help Sell Printing

But great as are the artistic advantages of our unit Matrix system, these seem almost insignificant compared with the commercial advantages: because the wise Monotype user wastes no time, creates no dissatisfaction, arguing with his customer about the "inadvisability of using the Roman and Boldface" the customer wants, for in the Monotype office, practically speaking, any Boldface may be combined with any Roman of the same point-size.

"*The ability to give your customer what he wants is worth a lot more than the time you save by not having to talk him into being half-satisfied with what you can give him*"

Matrices of Hard Bronze—Not Soft Brass

The Matrices for composition, made of hard bronze (*not brass*), are two-tenths of an inch square and one-half inch high. In the lower end (casting position) is driven the character, clean cut and sharp, with deep counters; in the upper end is bored the cone-hole in which the taper centering pin seats, accurately positioning the Matrix and holding it on the Mold while the type is cast.

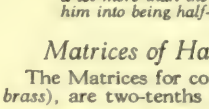


FIGURE 2
The Cellular Matrix

The Matrix Case Complete with Matrices Weighs only Thirty Ounces

Fig. 11, page 21, *shows the size of the Matrix Case, which weighs, with the 225 Matrices it contains, only thirty ounces.* To change from one combination of faces to another the case complete is taken out of the Casting Machine, and the case containing the required combination is inserted. To change the combination of faces in the Matrix Case the back of the case is taken off and the combs lifted out of the case, as shown in Fig. 3.

The Matrices are carried in the Matrix Case on combs, fifteen Matrices on a comb and fifteen combs in the Matrix Case. Thus, each Matrix is held in true position, *in its own "cell;"* it cannot twist, it cannot move, to wear itself and the Matrices next it—*it is "put" and it "stays put."*

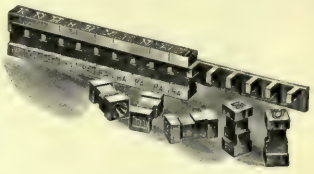


FIGURE 3—*The comb and Matrices it carries. (Half Size)*

The Alignment of Monotype Faces is Right and it Stays Right

The centering pin seats in the Matrix after the case has moved and brought the required Matrix over the Mold. The Matrix cannot move or rock, for the taper end of the pin *fits tight* in the cone-hole of the Matrix, so that they are practically one piece. The pin is guided close to its lower end by a bushing (not shown in the picture), and *every character must be perfectly positioned on its body—the alignment cannot vary.* In the picture the Matrix Case is broken away to show how the steel combs and bronze Matrices interlock to give the wear-resisting qualities of a slab of reinforced concrete, and yet each Matrix has "play" enough for the centering pin to position the Matrix accurately without moving the Matrix Case.

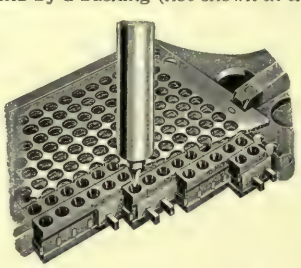


FIGURE 4—*The centering pin about to seat in the Matrix from which the next type is to be cast. (Half Size)*

Matrices for 225 Characters and Spaces in each Matrix Case

Two hundred and twenty-five Matrices are combined in the Matrix Case to suit the work to be done: The Monotype user does not scheme to change the job to fit the machine—*he makes the Matrix Case fit the job.* For example, Roman caps, small caps, lower case, figures, and points, with Italic caps, lower case, figures, and points, may be carried in the same Matrix Case; or a Boldface, extended or condensed, may be substituted for the Italic; or, by omitting the diphthongs, six alphabets may be used together, Roman, Italic, and Boldface—with this arrangement words cannot be set in the Italic caps.

All Hand Work of Composition is Done by the Compositor—Not the Machine Operator

With the Monotype all hand work is done by a compositor, not by a machine operator, for a composing machine is too expensive for its operator to use as a "stick" to set Matrices by hand from a "pi-box"—*the Monotype is the machine that keeps itself—not its operator—busy.*

Infrequently used characters not carried in the Matrix Case are not omitted from the job—when one is required the operator strikes any character of the same width, and when the matter is corrected by hand at the case, this is exchanged for the character desired *without affecting the justification.*

Special figures of six-point may be inserted in the Matrix Case when required, shown were cast in **$1.55** any size up to thirty-just as the figures here this matter without hand work of any kind (see Display Figure Matrices, page 23).

In short, the Monotype operator makes up his case to suit the work, including accents, special signs, etc., when necessary, exactly as the hand compositor arranges his cases, and *the Monotype user buys what he wants when he wants it.*

Monotype Faces Line Perfectly

STANDARD MATRIX LINE makes possible the infinite combination of Monotype Matrices: If a six-point Matrix be put in the Matrix Case with a font of twelve-point Matrices, the characters cast from the six-point Matrix (on twelve-point body) line perfectly with the twelve-point characters. *In the Monotype office all faces cast on the same body line at the bottom;* to make two faces of different point-size line, cast them on the same body instead of cutting up leads to fit the smaller face to the larger.

Some Matrix Case Arrangements

In the opposite column are shown some of the combinations of 225 character and blank Matrices that may be carried in the same Matrix Case.

Combinations of Monotype Faces

The Monotype is the machine that took the limitations out of machine composition. Because of its completely flexible Matrix system it gives the printer all the economies of machine composition, while preserving all the freedom of hand composition. Below are shown just a few of the many possible combinations of Monotype faces.

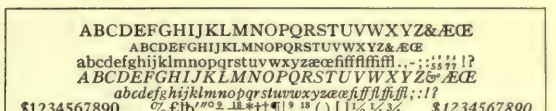


FIGURE 5—*Five Alphabet Arrangement: 225 Matrices, including necessary blanks for spaces, etc.*



FIGURE 6—*Six Alphabet Arrangement: 225 Matrices, including necessary blanks for spaces, etc. With this combination complete words cannot be set at the Keyboard in Italic caps*



FIGURE 7—*Four Alphabet Arrangement with four sets of figures (one set Display Figure Matrices) for newspaper ad composition*

It's all in the Matrix; the part that makes the face is the vital part of any composing machine that makes printing surfaces from molten metal. Therefore, in the selection of your composing machine, study the Matrix system—the method of obtaining and maintaining alignment and the ability of the Matrix system to give you the faces, and combinations of faces, you want now and in the future. The Monotype furnishes three times as many faces as any other machine, and infinitely more combinations of faces, because there is practically no limit to combinations; the following specimens show fifteen Boldfaces, both condensed and extended, combined with the same Roman face:

Six-point No. 78 J with No. 38E

THE MONOTYPE is famous for quality; **don't think it is backward on quantity.** Many newspapers use the Monotype exclusively, and our repeat order record and the results obtained in such offices prove conclusively that quality and quantity are united in the Monotype.

Six-point No. 79 J with No. 38E

THE MONOTYPE is the only machine that will handle several rush jobs at the same time, one on the machine while the others are set from the cases of Monotype type. There is no distribution; it is cheaper to make new type than to distribute.

Six-point No. 86 J with No. 38E

THE MONOTYPE stops that greatest leak of all—IDLE TIME. No machine is worth having when you can't run it. You can run the Monotype more hours a year than any other composing machine. **"No matter to compose? No matter, cast type."**

Six-point No. 89 J with No. 38E

THE MONOTYPE maintains prices, for while it reduces cost it raises quality. Its product is better than hand-set foundry type, unless new type be used for every job. Thus the Monotype does more than save on "estimates"—**it puts real money in the cash drawer.**

Six-point No. 89K with No. 38E

THE MONOTYPE user can't get out of sorts—he has "type on tap." His cases are full of type that can't go out of style because it is cheaper to make new type than to distribute and the Monotype user can change the face when he "distributes."

Six-point No. 86K with No. 38E

THE MONOTYPE wipes out the cost of leads and hand leading. After a job has been keyboarded it may be cast on the proper size body to make the number of pages required, or to fill the designated space. ***This is but one of the exclusively Monotype advantages.***

Six-point No. 117 J with No. 38E

THE MONOTYPE gives the printer the type-founder's profit on body and display type (in all sizes from five-point to thirty-six-point), on borders and ornaments, on quads and spaces, **and the dollars and cents spent turning letters and waiting for sorts.**

Six-point No. 186 J with No. 38E

THE MONOTYPE is the only machine for tariffs, catalogs, price lists, directories, all matter kept standing and corrected; **alterations are made as easily as with foundry type and the investment is less by eighty per cent.** Monotype corrections don't stop production of new matter.

Six-point No. 79K with No. 38E

THE MONOTYPE saves in the most expensive department—the press-room. ***Printing from Monotype type is like printing from new foundry type,*** for both are absolutely accurate in height-to-paper. Saving on make-ready is a double saving, press time and man time.

Six-point No. 98K with No. 38E

THE MONOTYPE eliminates electrotyping expense because (a) Monotype type will wear as well on long runs as foundry type; (b) not necessary to electrotype to save type; (c) for duplicating, recast from the same ribbon; (d) for repeat orders use old ribbon over again.

Six-point No. 107 J with No. 38E

THE MONOTYPE saves the most costly item the printer uses—TIME; time on composition, time of supervision, **time on corrections** (**when slugs are used**), time hunting facilities, time devising makeshifts, time of resetting because of short fonts, and time lost waiting for sorts.

Six-point No. 161 J with No. 38E

THE MONOTYPE makes and sets individual type with low (or high) spaces and quads, in automatically justified lines which are delivered upon ordinary galleys. **Thus its product is the same as hand-set new foundry type.**

Six-point No. 275 J with No. 38E

THE MONOTYPE means increased profits to the large office using a battery of machines, but to the small office that can use but one machine the Monotype means new life, because **its flexibility promotes expansion along the lines of least resistance and greatest profit.**

Six-point No. 275K with No. 38E

THE MONOTYPE user may combine almost any Boldface with any Roman: consequently, he does not have to "rebuy" his Roman Matrices whenever he wishes to use a new combination of Boldface and Roman—"He buys what he wants when he wants it."

Six-point No. 92 J with No. 38E

THE MONOTYPE is the best friend of that wise man—the printer with a specialty. Catalog work, price lists kept standing, intricate work, tabular matter, educational work, typewritten letters, mail lists, and QUALITY **—the best paying specialty of all**—are the Monotype specialties.

A fat or a lean face may be composed from the same font of Monotype Matrices

"Cut your coat to fit the cloth," a wise printer once said, but Franklin's up-to-date brother printer, who uses the Monotype, can cut his coat, *and pad it too*, regardless of the cloth. To decrease the number of words per thousand ems, *either for artistic or for commercial reasons*, the Monotype will not only cast the face on any larger size body desired, thereby eliminating hand leading, but, more than that, the Monotype has a unique advantage, unknown to any other process of composition, of being able to stretch the face and make it more extended.

A condensed or an extended face may be cast from the same font of Monotype Matrices: Of course the Matrices made of bronze are not actually stretched and the design of the letters altered, but with the Monotype it is a simple matter to vary the width of the bodies on which these letters are cast. Thus, Fig. 8, page 19, shows the possibilities of "opening-up" Monotype faces by increasing the white space between the letters.

While thus opening-up the face, of course, sacrifices the very close-fitting characteristic of Monotype composition, the result is not displeasing even when faces are opened up ten per cent., because the amount thus added to the body of each letter is proportional to the width of the letter—thus, for example, the width of the lower case "m" is increased three times as much as the width of the lower case "f". Furthermore, each letter being cast separately is sharp, clear-cut, and distinct.

The milkman sells two kinds of product—cream and milk—but he does not keep two kinds of cows. If your business requires that you sell two kinds of composition, do you need two kinds of composing machines?

To understand the commercial value of the ability of the Monotype to thus "open-up" faces by putting white space between the letters composing the words, we must appreciate clearly that there are two totally different kinds of composition:

Monotype composition, the equivalent of brand-new type set by hand. The letters cast separately are so closely fitted that they flow together and make word pictures with no perceptible white space between the letters composing a word. The spaces between words, always proportional to the size type used, give the close spacing essential in quality typography—and necessary, if objectionable "rivers" are to be avoided.

Line-cast composition. All casting and composing machines except the Monotype assemble the molds for the letters in a line and make one casting for a line. These letter molds must have side walls and obviously there must be space between letters thus cast in bunches. Nor can words cast on these machines be as closely spaced as Monotype set words, because the spaces in line cast composition are made by metal wedges placed between the letter Molds for the different words of the line; furthermore, since the same wedges are used with different size faces, the spacing is not proportional to the size type used.

The Monotype produces, at will, either of these two kinds of composition, see Figs. 9 and 10, page 19: The left hand of these specimens shows Monotype quality, *the cream of composition;* the maximum number of words to the square inch, close fitted type, thin spaced—the equivalent of the best foundry type, *brand-new*, set by the most skilful and careful hand compositor.

The right hand of these specimens cast on the same Monotype, from the same Matrices, as used for the specimen beside it, shows the same face "*opened-up*," that is, "diluted" with white space between the letters and words to give the paper-covering quality of line-cast machine composition. But even "opened-up," there is still the quality of Monotype faces, for the letters cast separately are clear-cut and sharp, and they have not been distorted to suit the limitations of a machine.

The ability to produce two standards of quality is a unique advantage of the Monotype—a very real advantage to those in a competitive business. To decrease the number of words per thousand ems, that is, to increase the number of ems per thousand keystrokes, a simple adjustment of the Keyboard and the Casting Machine is all that is necessary. Automatically, then, the Monotype "stretches" the face, opening it up by putting more white space between the letters and wider spaces between the words.

In short, the Monotype user can furnish at will: (*a*) for the quality job, a product identical with brand-new foundry type, perfectly spaced and justified, or (*b*) for the cheap job, a product superior to line casting composition. *If your business requires two standards of quality, why own two kinds of composing machines?*

Non-productive hours are the sink-hole of the printing business. The merchant printer, the wise man who understands both the selling and the manufacturing side of the printing business, uses the versatile Monotype, both to get work into the shop and to get it out; for, whether Quality or Price be the factor, the Monotype gets the job and holds it, too.

If your business requires two Standards of Quality—(a) for cheap work the paper-covering quality of fat, slug faces, and (b) for high-grade work the quality of closely fitted and spaced type—why own two kinds of composing machines? The same Monotype, with same Matrices, will give you both grades of composition

This line is 8-point 8½-set. ***A New Idea***
This line is 8-point 8¾-set. ***A New Idea***
This line is 8-point 9- set. ***A New Idea***
This line is 8-point 9¼-set. ***A New Idea***

This line is 10-point 10- set. ***A New Idea***
This line is 10-point 10¼-set. ***A New Idea***
This line is 10-point 10½-set. ***A New Idea***
This line is 10-point 10¾-set. ***A New Idea***

This line is 11-point 11- set. ***A New Idea***
This line is 11-point 11¼-set. ***A New Idea***
This line is 11-point 11½-set. ***A New Idea***
This line is 11-point 11¾-set. ***A New Idea***
This line is 11-point 12- set. ***A New Idea***

FIGURE 8—*The first line of each point-size shows the face on its normal set (the smallest on which it can be cast), while the following lines show the effect of "opening-up" the face by quarter sets. In all cases the spaces between words are three-to-em of the set used*

To understand the commercial value of the ability of the Monotype to thus "open-up" faces, by putting white space between letters, we must appreciate clearly that there are two totally different kinds of composition:

Monotype composition, the equivalent of brand-new type set by hand. The letters, cast separately, are so closely fitted that they flow together and make word pictures, with no perceptible white space between the letters composing a word. The spaces, always proportional to the size type used, give the close spacing between words demanded by typographic tradition—and essential if objectionable "rivers" are to be avoided.

Line cast composition. All casting and composing machines except the Monotype assemble the molds for the letters in a line and make one casting for a line. These letter molds must have side walls and obviously there must be space between letters thus cast in bunches. Nor can words cast on these machines be as closely spaced as Monotype set words, because these spaces are made by wedges placed between the letter molds for the different words in the line.

The Monotype produces, at will, either of these two kinds of composition. The left hand of these specimen pages shows Monotype quality, *the cream of composition;* the maximum number of words to the square inch, close fitted type, thin spaced—the equivalent of the best foundry type, *brand-new*, set by the most skilful hand compositor.

SEE THE SPACE SAVED
SEE THE SPACE SAVED
SEE THE SPACE SAVED
SEE THE SPACE SAVED
SEE THE SPACE SAVED

FIGURE 9—*Monotype quality, the cream of composition; the maximum number of words to the square inch, close fitted type, thin spaced, the equivalent of brand-new foundry type set by hand*

To understand the commercial value of the ability of the Monotype to thus "open-up" faces, by putting white space between letters, we must appreciate clearly that there are two totally different kinds of composition:

Monotype composition, the equivalent of brand-new type set by hand. The letters, cast separately, are so closely fitted that they flow together and make word pictures, with no perceptible white space between the letters composing a word. The spaces, always proportional to the size type used, give the close spacing between words demanded by typographic tradition—and essential, if objectionable "rivers" are to be avoided.

Line cast composition. All casting and composing machines except the Monotype assemble the molds for the letters in a line and make one casting for a line. These letter molds must have side walls and obviously there must be space between letters thus cast in bunches. Nor can words cast on these machines be as closely spaced as Monotype set words, because these spaces are made by wedges placed between the letter molds for the different words in the line.

The Monotype produces, at will, either of these two kinds of composition. The left hand of these specimen pages shows Monotype quality, *the cream of composition;* the maximum number of words to the square inch, close fitted type, thin spaced—the equivalent of the best foundry type, *brand-new*, set by the most skilful hand compositor.

FIGURE 10—*The same face, diluted with space between letters and words, gives the fatness and paper-covering quality of line-cast composition plus every Monotype advantage except close fitting and thin spacing*

Matrices Unit E

1 The Matrices for use with the Monotype Composing Machine and Type & Rule Caster are a most important unit of the Monotype and are made in three forms or styles: (*a*) Cellular Matrices, which are used for all classes of composition and also for casting sorts for hand use; (*b*) Electro Display Matrices, which are used only for casting sorts and type for hand composition; (*c*) Continuous Rule Matrices, which are used with special Molds for casting metal rule in continuous strips of any length. Each style of Matrix has its special place and a complete Monotype plant will have use for all.

2 ***Cellular Matrices,*** so called from the method of holding them in the Matrix Case by means of combs which form individual cells, may all be used for machine composition regardless of the size of the Matrix, and they may also be used for casting type for hand composition.

3 For machine composition these Matrices must be carried in a Matrix Case in which they are laid out in accordance with one of the Standard Arrangements shown on pages 31, 32, and 33; or the Matrix Case may be laid out in special arrangement to conform to the requirements of exacting or unusual conditions. For casting type for hand setting these Matrices may be carried either collectively in a Matrix Case or individually in a Matrix Holder.

4 Cellular Matrices are made in several sizes, determined by the point-size of the type-face to be cast. All faces twelve-point and smaller are made in .2″ by .2″ Cellular Matrices, except a few of the larger sizes of very extended faces, some of the characters of which are too wide to go in a .2″ by .2″ Cellular Matrix, and which are, therefore, made in Electro Display Matrices.

5 ***Display Figure Matrices,*** .2″ by .4″, made for display figures, termed double Matrix figures, can be used for composition in the Matrix Case in combination with the .2″ by .2″ Cellular Matrices; each .2″ by .4″ Matrix being substituted for two of the .2″ by .2″ size.

6 ***Cellular Matrices for machine composition of fourteen-point and eighteen-point faces*** are made of two sizes, .2″ by .3″ and .3″ by .3″, which are combined for use in one Matrix Case.

7 ***Electro Display Matrices,*** made by the electrotyping process, are not used for machine composition but for casting type, borders, and ornaments from fourteen-point to thirty-six-point, inclusive, for the use of the hand compositor. A few extended faces smaller than fourteen-point are also included in this style of Matrix.

8 ***Continuous Rule Matrices*** are used with Lead and Rule Molds for casting rules in continuous strips, which are accurately cut to desired lengths by the Automatic Cutter.

9 Cellular Matrices are sold singly, in job fonts (see ¶12), or Full Fonts Standard Arrangements, as shown on pages 32, 33, and 34, complete in the Matrix Case.

10 Electro Display Matrices are sold singly or in job fonts, see ¶12.

11 Continuous Rule Matrices are sold singly.

Job Fonts of Matrices

12 ***Job Fonts of Matrices*** are listed under four classifications: (1) Cap and Lower Case Fonts; (2) Cap Fonts; (3) Cap and Small Cap Fonts; (4) Small Cap Fonts. The following listing shows the characters that make up these fonts:

Cap and Lower Case Fonts

Caps: A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ	29
Lower case: a b c d e f g h i j k l m n o p q r s t u v w x y z æ œ fi ff fl ffi ffl	33
Figures: $ 1 2 3 4 5 6 7 8 9 0	11
Points: . , - : ; ' ! ?	8
	81
With Composition Matrices we invariably furnish the inverted comma, making the total number of characters in the font	82
The diphthongs (Æ, Œ, æ, œ), the ligatures (fi, ff, fl, ffi, ffl), and the inverted comma (') can be omitted, and the font rate retained. This makes the minimum number of characters in a Cap and Lower Case Job Font total	72

Cap Fonts

Caps: A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ	29
Figures: $ 1 2 3 4 5 6 7 8 9 0	11
Points: . , - : ; ' ! ?	8
	48
With Composition Matrices, we invariably furnish the inverted comma, making the total number of characters in the font	49
The diphthongs (Æ, Œ) and the inverted comma (') can be omitted, and the font rate retained. This makes the minimum number of characters in a Cap Job Font total	46

Cap and Small Cap Fonts

Caps: A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ	29
Figures: $ 1 2 3 4 5 6 7 8 9 0	11
Points: . , - : ; ' ! ?	8
Small Caps: A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ	29
Figures: $ 1 2 3 4 5 6 7 8 9 0	11
Points: . , - : ; ' ! ?	8
	96
With Composition Matrices, we invariably furnish the inverted commas, making the total number of characters in the font	98
The diphthongs (Æ, Œ, æ, œ) and the inverted commas (') can be omitted, and the font rate retained. This makes the minimum number of characters in a Cap and Small Cap Job Font total	92

Small Cap Fonts

Small Caps: A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ	29
The diphthongs (Æ, Œ) can be omitted, and the font rate retained. This makes the minimum number of characters in a Small Cap Job Font total	27

13 ***Many fonts shown in our Specimen Book have additional characters of different design,*** as well as special signs, etc., which are made as part of the font. Any or all of these may be included at the font rate, with the font to which they belong, if specifically included in the order.

14 ***The omission of any character*** or characters from the minimum job fonts, as specified above, will cause each character ordered to be billed at the single Matrix rate instead of font rates.

15 ***Font characters:*** All characters shown above in the various job fonts are hereafter referred to as font characters.

16 ***Blanks in Cellular Matrices:*** Two kinds of blank Matrices are furnished for casting quads and spaces: Steel blanks without cone holes for casting

high or low quads and spaces; bronze blanks with cone holes for casting high quads and spaces only. Both kinds of blanks may be carried at the same time in a Matrix Case to give low quads and spaces in one portion of the work and high in another. The bronze blanks with cone holes are, of course, used with Molds that do not cast low quads and spaces and also to fill out the Matrix Case when using a partial font. Unless otherwise instructed, we always furnish steel blanks.

17 ***Blanks for Electro Display Matrices:*** Blanks for Electro Display Matrices are made for use in the Matrix Holder when casting high or low quads and spaces of any body.

Accent Matrices

18 It has been the policy of all manufacturers of composing machines, except the Monotype Company, to show with the specimen of a type-face those accents which they have made for use with that face. Thus, a user of those machines must limit his foreign language work to those faces for which accents are furnished.

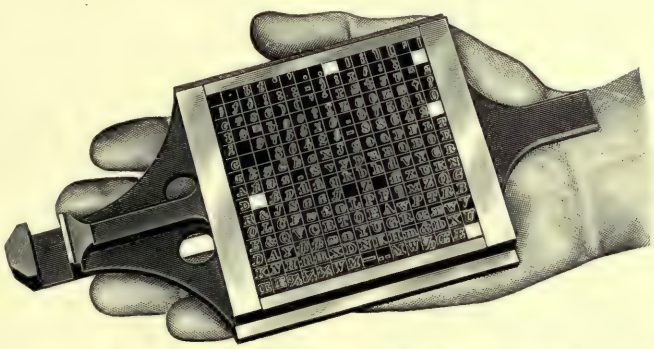


FIGURE 11—*The Monotype Matrix Case, or "Magazine," holds 225 Matrices and weighs complete only thirty ounces*

19 We hold that modern foreign language accents are an integral part of a font, and that, consequently, it is our duty to furnish these accents. This policy makes available for foreign language composition every face shown in our Specimen Book.

20 ***Order accents by number,*** see page 34.

21 ***Accents for all Roman, Italic, and Boldface fonts,*** as shown in the Specimen Book, for the following modern languages:

Bohemian	Á Č Ď É Ě Í Ň Ó Ř Š Ť Ú Ů Ý Ž á č ď é ě í ň ó ř š ť ú ů ý ž
Brazilian	Á Â Ã Ç É Ê Í Ó Ô Õ Ú Ü á â ã ç é ê í ó ô õ ú ü
Danish	Ø ø
Dutch	Ÿ ÿ
French	À Â Ç É È Ê Ë Î Ï Ô Ù Û Ü à â ç é è ê ë î ï ô ù û ü
German	Ä Ö Ü ä ö ü
Greek	Each Greek character has its individual number. See specimen sheet.
Hungarian	Á É Í Ó Ö Ő Ú Ü Ű á é í ó ö ő ú ü ű
Italian	Á À É È Í Ì Î Ó Ò Ô Ú Ù á à é è í ì î ó ò ô ú ù
Lithuanian	Ą Č Ē Ę Į Š Ų Ž Ū ą č ē ę į š ų ž ū
Norwegian	Ø ø
Polish	Ą Ć Ę Ł Ń Ó Ś Ż Ź ą ć ę ł ń ó ś ż ź
Portuguese	Á Â Ã Ç É Ê Í Ó Ô Õ Ú Ü á â ã ç é ê í ó ô õ ú ü
Russian	Each Russian character has an individual number. See specimen sheet.
Ruthenian	Each Ruthenian character has an individual number. See specimen sheet. Ruthenian differs from Russian in six characters only—three caps and three lower case.
Spanish	Á É Í Ñ Ó Ú Ü á é í ñ ó ú ü
Swedish	Å Ä Ö å ä ö

22 The above group (¶21) includes the following accents, which are also used for educational work in the English language:

Acute (á, é, í, ó, ú)
Grave (à, è, ì, ò, ù)
Circumflex (â, ê, î, ô, û)
Dieresis (ä, ë, ï, ö, ü)
Cedilla (ç)
Tilde (ã ñ õ).

23 ***Diacriticals:*** The following Diacriticals for Roman, Italic, and Boldface, as shown in the Specimen Book, are considered the same classification as Accent Matrices in ¶21:

Long (ā, ē, ī, ō, ū)
Short (ă, ĕ, ĭ, ŏ, ŭ).

24 ***Order Accents by Number:*** When ordering accents please do not "*draw pictures,*" for that method of indicating accents is certain to cause confusion and delay in filling orders. Please consider that we carry in stock Matrices for many hundred different accents, and that, consequently, the opportunities for misunderstanding Matrix accent orders are great. Make your orders in the following manner so they cannot be misunderstood by—

First: Giving the point-size and series number of the face with which the accents are to be used.

Second: Stating whether the cap or lower case, the Roman, Italic, or small cap accent letters are wanted.

Third: Specifying the name of the language with which the accents are used and the numbers of the accents; see Table of Accents, page 35.

Composition Matrices

For Faces Twelve-point and Smaller

25 These Matrices, for casting type in automatically justified lines, are carried in the Matrix Case (Fig. 11), which holds 225 Matrices arranged in fifteen rows, each containing fifteen Matrices. The Matrices in these rows are carried on combs, as shown in Fig. 12, page 23; to change Matrices in the Matrix Case it is only necessary to take off the back of the case and lift out the combs, make the desired change or substitute

another font, as shown on page 17, and replace the combs and the back. Of course, type for hand composition may be cast from these Matrices. *Fonts of Matrices should always be kept in their Matrix Cases, not only to save time in changing faces, but also to protect the Matrices from injury.*

26 ***Full Fonts of Composition Matrices*** consist of a Matrix Case containing 225 character Matrices and blanks, for quads and spaces, arranged for any standard combination: For example, Roman caps, lower case, and small caps with Italic caps and lower case, two fonts of figures, points, and signs; or, the Italic may be replaced with a normal or extended Boldface; or, by omitting the small caps, diphthongs, and a few signs, six alphabets may be carried in the Matrix Case, *viz.*, caps and lower case for *Roman, Italic, and Boldface*, with two fonts of figures.

27 ***Arrangement:*** The location of the characters in the Matrix Case; the characters for all Roman and Italic faces have the same Matrix Case positions (Arrangement C), but the location of Boldface characters varies with the design of the faces. To provide for the great variation in Boldfaces four different arrangements are used (C1, C2, C3, and C4); the arrangement for which each face is designed is printed on the specimen sheet.

28 ***Standard Matrix Case Arrangements*** consist of 225 character and blank Composition Matrices arranged in the Matrix Case according to any of the combinations shown on pages 31, 32, and 33, of this Specimen Book. We make these Matrix Cases up from our printed Matrix Case arrangements and they require no special fonting. *Note:* Standard arrangements with Display Figure Matrices (¶48) consist of eleven big figures and 203 character and blank Matrices. We recommend the adoption of standard Matrix Case arrangements.

29 ***Special Matrix Case Arrangements*** consist of 225 character and blank Matrices arranged in the Matrix Case *in accordance with a Matrix Case arrangement furnished us by the customer.* They are made by substituting Matrices for special characters for regular Matrices in a standard Matrix Case arrangement. In ordering fonts on special arrangements, *always send us with your order a diagram of the Matrix Case arrangement required and specify exactly the characters wanted.* Beneath the diagram give full details of all special characters in the arrangement, referring to them by their Matrix Case position and giving their symbol in this Specimen Book. *The importance of giving us accurate information about special arrangements will be understood when you realize that we carry in stock Matrices for more than 100,000 different characters.*

30 ***"Freak" Matrix Case Arrangements*** are special arrangements made by the ingenious (?), who disregard utterly all principles of the Monotype System; for example, arrangements requiring that faces be cast on sets smaller than the set given for the face in this Specimen Book. Such arrangements mean a loss of profit, a source of endless confusion, bad work, and reduced output; *they should not be tolerated.*

31 ***Set:*** The set of a face indicates whether it is extended or condensed and is expressed by stating, in points, the width of an eighteen-unit character of the face. Thus, a seven-set face is one in which the cap M, for example, is seven points wide. The set of all Composition Matrices is given on the specimen sheet. *Never attempt to cast a face on a set smaller than the one for which it is made, for if this be done, characters will overhang their body and proper justification and lock-up cannot be obtained.* Faces may be cast on larger sets, "opening-up" the face by putting white space between the letters; faces may be "opened-up" from one-quarter to three-quarters of a set, depending upon the point-size of the face and the character of the work; see "Opening-up" Faces, pages 18 and 19.

32 ***Keybars*** connect the keys to the punch-operating mechanism of the Keyboard, and the Keybars required for a Matrix Case arrangement must always be used (see Arrangement, ¶27). *Therefore, before ordering a font of Matrices make sure that you have the required Keybars; if not, include these in your order.*

33 ***Stopbars*** couple the key mechanism to the counting mechanism of the Keyboard; these are changed only for Matrix Case arrangements containing Display Figure Matrices, "nut-body" figures, etc. (see Standard Arrangements, pages 32, 33, and 34). *When you order an arrangement requiring special Stopbars, include these in your order,* unless you have them already.

34 ***Keybanks:*** The frames that carry the key levers and their buttons. They are changed at the Keyboard for different arrangements that call for great differences in the arrangement of characters. We recommend the use of extra Keybanks because they save time and avoid mistakes, although these character changes may be made with button Clips.

35 ***Button Clip:*** A cap used for changing characters without changing the Keybank; the Clip consists of a metal frame carrying a character, printed or drawn, on paper and protected by celluloid; prongs hold the Clip to the button for the character in the Matrix Case replaced with the character in the Clip. *In ordering new Matrix Case arrangements be sure to include button Clips or Keybanks (¶34) if these are required.*

36 ***Justifying Scale:*** The drum used at the Keyboard to indicate the justification; the set of the Justifying Scale must correspond with the Matrices for the face being composed; *therefore, when ordering Matrices make sure that you have the required Justifying Scale; if not, include this in your order.*

37 ***Normal Wedge:*** Used at the Casting Machine to determine the set-size of the type; *therefore, in ordering Matrices include the required Wedge unless you have this.* Note that the Wedge used at the Casting Machine must correspond with the Stopbars (¶33) used at the Keyboard; thus, if you use S15 Stopbars, you must use an S15 ten-set Wedge and not a standard ten-set Wedge (Symbol S5).

38 **STANDARD MATRIX LINE:** Matrices for composition (Fig. 12) are made on the same Matrix line, so that all characters cast from the same Matrix Case line perfectly. Thus, if a ten-point extended Boldface be carried in the same Matrix Case with a twelve-point Roman, the Boldface will line perfectly when both are cast on twelve-point body. *Exceptions*, see next paragraph.

39 ***Special Matrix Line:*** A few abnormally tall faces, six-point 56J (Ionic), for example, are made on

a Matrix line .005″ lower than standard, and consequently type cast from these Matrices is .005″ lower than type cast from Matrices on standard Matrix line. When the Matrix line is special, this is stated on the specimen sheet, and in the List of Monotype Faces in this book special line is indicated thus ‡.

40 ***Modified Character Matrices*** are made for use with special Stopbars (¶33) and have the characters slightly more extended, or condensed, than the Matrices for the same characters used with standard Stopbars (S5), in order to take care of the difference in unit values effected by special Stopbars. The arrangements that require these modified character Matrices are shown on pages 32 and 33.

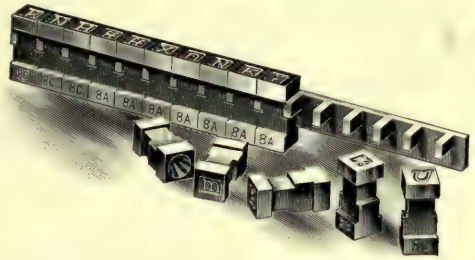


FIGURE 12—*The Matrices are carried between the teeth of the comb, fifteen on a comb, 225 in the Matrix Case; thus each Matrix is practically in its own Matrix Case*

41 ***"Nut-body" Figures*** may be used with faces whose sets are wider than the sets of the figures, by using special Stopbars (¶33) to change the value of the unit-rows and special Matrices for characters that must be modified (¶40), that is, made more extended, or condensed, because of the change in unit-rows; for details of "nut-body" figures see Chapter XXXIII, The Monotype System. The faces for which these modified character Matrices are furnished are indicated thus † in the List of Faces (pages 5 to 13). S34 Stopbars are used to give "nut-body" figures (3 points wide) with seven-set faces, and S29 Stopbars to give "nut-body" figures (4 points wide) with eight-and-one-half-set faces. Both S34 and S29 Stopbars give four nine-unit rows, instead of the three nine-unit rows of standard Stopbars (S5), because in tabular work the fifteen additional "nut-body" characters provided by the fourth nine-unit row are most useful. We also furnish S27 Stopbars which are the same as standard Stopbars (S5) except that they give four nine-unit rows; in these S27 Stopbars one of the two ten-unit rows of the standard S5 Stopbars is made the fourth nine-unit row. The corresponding Keybars (¶32) must be used with S29, S34, and S27 Stopbars as follows:

STOPBARS	USED WITH ARRANGEMENTS	KEYBARS REQUIRED LEFT	RIGHT
S27: Standard, except four nine-unit rows	C and C	UC	C
	C and C1	UC	C1
	C and C2	UC	C2
S29: Transform eight-and-one-half-set faces into eight-set, *Matrices for modified characters required*	C and C	WC	C
	C and C1	WC	C1
	C and C2	WC	C2
S34: Transform seven-set faces into six-set, *Matrices for modified characters required*	C and C	YC	YC
	C and C1	YC	YC1
	C and C2	YC	YC2

42 ***Ems from a to z;*** that is, the length of the lower case alphabet, expressed in ems of the point-size of the face, is given for each face to facilitate comparison with foundry and other faces. Of course, this is quite unnecessary for comparing Monotype faces because the set of a Monotype face indicates its width.

Cross-Rule Matrices

Composition Matrices for Faces Twelve-point and Smaller

43 These cross-rule Matrices are made with the greatest care, and the various corner-pieces, cross-lines, etc., are accurately matched. While the profits on composition of this kind are very great, we do not recommend these Matrices except to those who appreciate that work like this requires skill and care. *These Matrices must be in the very best condition, and they should be kept at all times in their own Matrix Case and used only for this rule work; it is also desirable to keep Molds and Wedges especially for this work; use only high quads.*

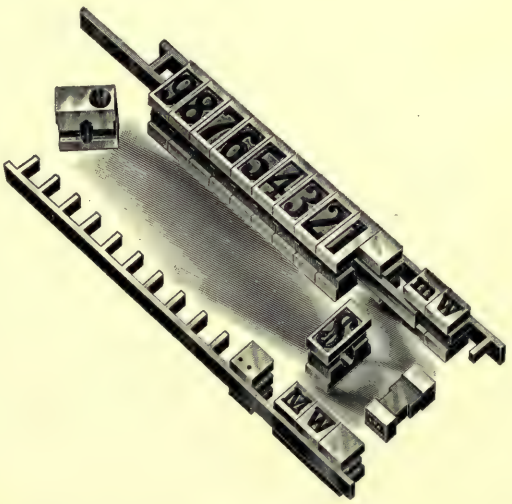


FIGURE 13—*Display Figure Matrices (one-half size); one of these figure Matrices takes the place in the Matrix Case of two Composition Matrices, shown above. Note that the double Matrix is carried by two combs, with teeth facing and a bar between the combs*

44 These cross-rule Matrices are made in three point-sizes for six-set (6-, 7-, and 8-point) and in twelve-point twelve-set. It is not possible to mix Matrices of different sets and point-sizes. To meet all conditions (for details see specimen sheets), we furnish these Matrices as follows for the various point-sizes:

MATRICES	SIX-POINT	SEVEN-POINT	EIGHT-POINT	TWELVE-POINT
Eighteen-unit . .	75	75	75	78
Nine-unit	9	9	9	9
Leaders.	4	4	4	6
Total.	88	88	88	93

The leaders used with these cross-rule Matrices are not special, but we always include them, unless otherwise instructed to make sure that they match.

45 Thirty-two cross-rule Matrices may be carried in the Matrix Case in combination with two Boldfaces, thus: On the left Keybank (¶34) caps, lower case, and figures of any C1 face of the corresponding set (6- or 12-set); on the right Keybank caps, small caps, and cap and small cap figures of any C2 Boldface of corresponding set. Lower case is not used on the right Keybank because these positions are required for the button Clips (¶35) for the cross-rule characters. Modified characters (¶40) are required with six-set faces for small caps A, V, and Y. In the List of Monotype Faces (pages 5 to 13) the C2 Boldface cap and small cap fonts containing these modified characters are marked thus §.

46 The following special equipment is required for composing this form work at the Keyboard:

Keybars (¶32): Left R, Right R2.
Stopbars (¶33): S15.
Button Clips (¶35): Ninety-five required.
Justifying Scales (¶36): Six- or twelve-set.
Normal Wedges (¶37): S15, for six- or twelve-set.



FIGURE 14—*The double Matrices used for fourteen- and eighteen-point composition*

Display Figure Matrices

47 Display Figure Matrices, or "double" Matrices, are made for figures as large as thirty-six-point, and are carried in the Matrix Case with Composition Matrices. The body of the figure is cast the same size as the type with which the figure is used, while the face of the figure (cast on a platform) overhangs this body and rests upon high quads in the line, or lines, above. These Display Figure Matrices are the same width as Composition Matrices for twelve-point and smaller, but twice their height, as shown in Fig. 13.

48 For details of the Matrix Case arrangements used with Display Figure Matrices see pages 33 and 34. Special Keybars (¶32) and Stopbars (¶33) are used with Display Figure Matrices, so that, when a key for one of these figures is struck, the Keyboard automatically registers the width of the figure. It is possible to use Display Figure Matrices with standard Keybars and Stopbars by capping the keys, the operator making allowance for the extra width of these figures.

Composition Matrices

For Fourteen- and Eighteen-point Faces

49 These Matrices for fourteen- and eighteen-point composition (Fig. 14) are one and one-half times the height of single Composition Matrices. The widest characters used with fourteen- and eighteen-point composition are cast from Matrices one-half again as wide as single Matrices, while the Matrices for the rest of the characters in the font are the same width as single Matrices. The special Matrix Case for fourteen and eighteen-point Composition Matrices carries 135 Matrices: caps and lower case for two faces, Roman and Italic or Roman and Boldface, and one set of figures; for Matrix Case arrangements, see page 34. These Matrices must be used with Molds for fourteen- and eighteen-point composition on a Composing Machine equipped with the Fourteen- and Eighteen-point Composition Unit; special Keybars (¶32) and Stopbars (¶33) must be used at the Keyboard.

50 ***Job Fonts, Fourteen- and Eighteen-point Composition Matrices complete in Matrix Case:*** Consisting of seventy-three character Matrices (add inverted comma to 72 Matrices specified in ¶12), sixty-two blanks, and Matrix Case. Many offices, especially newspapers, find it more efficient to have each font of these Matrices in its own Matrix Case, instead of carrying two fonts in one Matrix Case (¶49).

Electro Display Matrices

For Casting Type for Hand Composition

51 These Matrices are used for casting type, borders, and ornaments to be set by hand. The Matrix for the character to be cast is inserted in the Electro Display Matrix Holder and remains in this Holder until a sufficient quantity of this character has been cast; then the Holder is taken out of the Machine and this Matrix exchanged for the Matrix for the next character to be cast. Faces for sizes fourteen- to thirty-six-point inclusive are made in this style of Matrix; also a few very extended faces smaller than fourteen-point, too wide for the Composition Matrix (Fig. 12).

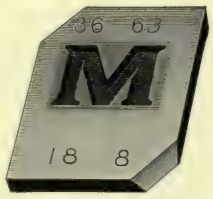


FIGURE 16
Electro Display Matrix

52 Electro Display Matrices are distinguished in the specimen sheets by not having a letter following the series number; thus, the Roman for the 36A series in Composition Matrices is symboled 36 in Electro Display Matrices, while the Italic of this series in Electro Display Matrices is symboled 361; that is, for Italic the figure 1 is added to the series number of the Roman.

Rule Matrices

For use with Lead and Rule Molds

53 These Matrices are used with our Lead and Rule Molds for casting rules in continuous strips which are accurately cut to the desired lengths by the Automatic Cutter. Since the face of the rule must be exactly positioned on its body, these Matrices are not interchangeable for use with different point-size Molds.



FIGURE 18—*Rule Matrix for use with Lead and Rule Molds*

Price Classification of Matrices

54 *Before ordering Matrices be sure you have the required Keybars (¶32), Stopbars (¶33), Keybanks (¶34), Button Clips (¶35), Justifying Scales (¶36), and Normal Wedges (¶37):* If you lack any of these, include them in your order.

55 ***Full Fonts Special Arrangements*** fonted to order from Matrix Case arrangement furnished by the customer—*be sure to read carefully ¶29 and ¶30 before ordering*—if Matrices of a higher class are included, an additional charge will be made according to the difference in the price of the higher class.

56 ***Omission of Matrix Case:*** Every Monotype user interested in efficiency keeps each font in its own Matrix Case, for this saves time and protects the Matrices from injury. *Full fonts are always furnished in Matrix Cases unless otherwise ordered.*

FONT CHARACTERS: *See ¶15 defining Font Characters*

57	***Composition Matrices:*** .2″ by .2″ Cellular Matrices,	Fonts: four-point to twelve-point inclusive, as shown in the Specimen Book; except as specially noted	***Class A***
58		Superior and inferior font characters, as shown in the Specimen Book; except as specially noted	***Class B***
59	.2″ by .3″, .3″ by .3″, and .2″ by .4″ Cellular Matrices,	Fourteen-point and eighteen-point Composition Matrices, and Display Figure Matrices, as shown in the Specimen Book; except as specially noted	***Class B***
60	***Electro Display Matrices:***	As shown in the Specimen Book; except as specially noted	***Class A***
61		For shaded and similar faces that present special difficulties in manufacture, as shown in the Specimen Book	***Class B***

ACCENTS:

62	***Composition Matrices:*** .2″ by .2″ Cellular Matrices,	For all Roman, Italic, and Boldface fonts, four-point to twelve-point inclusive, as shown in the Specimen Book; only those listed for the languages specified in ¶21, also long and short accents specified in ¶23	***Class A***
63		For superior and inferior fonts and piece fractions, as shown in the Specimen Book	***Class B***
64	.2″ by .3″, .3″ by .3″, Cellular Composition Matrices for fourteen-point, eighteen-point,	For all Roman, Italic, and Boldface fonts, as shown in the Specimen Book; only those listed for the languages specified in ¶21, also long and short accents specified in ¶23	***Class B***
65	***Electro Display Matrices:***	For all Roman, Italic, and Boldface fonts, as shown in the Specimen Book; only those listed for the languages specified in ¶21, also long and short accents specified in ¶23	***Class A***

BRACKETS, PARENTHESES, VERTICAL BRACES, VERTICAL PIECE BRACES

66	***Composition Matrices:*** .2″ by .2″ Cellular Matrices,	For all Roman, Italic, and Boldface fonts, four-point to twelve-point inclusive, as shown in the Specimen Book; except as specially noted	***Class A***
67	.2″ by .3″, .3″ by .3″, Cellular Composition Matrices for fourteen-point, eighteen-point,	For all Roman, Italic, and Boldface fonts, as shown in the Specimen Book; except as specially noted	***Class B***
68	***Electro Display Matrices:***	For all Roman, Italic, and Boldface fonts, as shown in the Specimen Book; except as specially noted	***Class A***

HORIZONTAL BRACES, HORIZONTAL PIECE BRACES

69	***Composition Matrices:*** .2″ by .2″ Cellular Matrices,	For all Roman fonts, four-point to twelve-point inclusive, as shown in the Specimen Book; except as specially noted	***Class A***
70	.2″ by .3″, .3″ by .3″, Cellular Composition Matrices for fourteen-point, eighteen-point,	For all Roman fonts, as shown in the Specimen Book; except as specially noted	***Class B***
71	***Electro Display Matrices:***	For all Roman fonts, as shown in the Specimen Book; except as specially noted	***Class A***

DASHES—Hairline Horizontal Central

72	***Composition Matrices:*** .2″ by .2″ Cellular Matrices,	For all Roman fonts (all unit rows), four-point to twelve-point inclusive, as shown in the Specimen Book; except as specially noted	***Class A***
73	.2″ by .3″, .3″ by .3″, Cellular Composition Matrices for fourteen-point, eighteen-point,	For all Roman fonts (all unit rows), as shown in the Specimen Book; except as specially noted	***Class B***
74	***Electro Display Matrices:***	Nine- and eighteen-unit For all Roman fonts, as shown in the Specimen Book; except as specially noted	***Class A***

DASHES—Hairline Vertical

75	***Composition Matrices:*** .2″ by .2″ Cellular Matrices,	For all Roman fonts (all unit rows), four-point to twelve-point inclusive, as shown in the Specimen Book; except as specially noted	***Class A***
76	.2″ by .3″, .3″ by .3″, Cellular Composition Matrices for fourteen-point, eighteen-point,	For all Roman fonts (all unit rows), as shown in the Specimen Book; except as specially noted	***Class B***
77	***Electro Display Matrices:***	Five-, nine-, and eighteen-unit For all Roman fonts, as shown in the Specimen Book	***Class A***

DASHES—High line, low line, type line, central (except central hairline, see preceding)

78	***Composition Matrices:*** .2″ by .2″ Cellular Matrices,	Single hairline, parallel hairline, ¼, ½, 1, 1½, 2, 2½, 3, 4, 5½-point faces For all Roman, Italic, and Boldface fonts (all unit rows), four-point to twelve-point inclusive, as shown in the Specimen Book; except as specially noted	***Class A***
79	.2″ by .3″, .3″ by .3″, Cellular Composition Matrices for fourteen-point, eighteen-point,	Single hairline, parallel hairline, ¼, ½, 1, 1½, 2, 2½, 3, 4, 5½-point faces For all Roman, Italic, and Boldface fonts (all unit rows), as shown in the Specimen Book; except as specially noted	***Class B***
80	***Electro Display Matrices:***	Single hairline, parallel hairline, ¼, ½, 1, 1½, 2, 2½, 3, 4, 5½-point faces For all Roman, Italic, and Boldface fonts (all unit rows), as shown in the Specimen Book; except as specially noted	***Class B***

FIGURES

81	***Composition Matrices:*** .2″ by .2″ Cellular Matrices,	Sizes four-point to twelve-point inclusive, belonging to composition fonts, and as shown on figure specimen pages in Specimen Book; except superior and inferior figures and piece fractions and those specified for other classes	***Class A***
82		Superior and inferior figures and piece fractions, as shown in the Specimen Book	***Class B***
83	.2″ by .3″, .3″ by .3″, Cellular Composition Matrices for fourteen-point, eighteen-point,	Belonging to composition fonts, and as shown in figure specimen pages in the Specimen Book; except as specially noted	***Class B***
84	***Electro Display Matrices:***	Belonging to fonts and as shown on figure specimen pages in Specimen Book; except as specially noted	***Class A***

DISPLAY FIGURES

85	***Composition Matrices:*** .2″ by .4″ Cellular Matrices,	As shown in the Specimen Book; except as specially noted. Each of these Display Figure Matrices replaces two single Matrices in the full font of Composition Matrices (.2″ by .2″)	***Class B***

FRACTIONS

86	***Composition Matrices:*** .2″ by .2″ Cellular Matrices,	Halves, quarters, eighths, sixteenths, thirty-seconds, sixty-fourths, thirds, sixths, fifths, tenths. Four-point to twelve-point inclusive, as shown in the Specimen Book	***Class A***
87	.2″ by .3″, .3″ by .3″, and .2″ by .4″ Cellular Composition Matrices for fourteen-point, eighteen-point, and Display Figure Matrices,	Halves, quarters, eighths, sixteenths, thirty-seconds, sixty-fourths, thirds, sixths, fifths, tenths, as shown in the Specimen Book; except as specially noted	***Class B***
88	***Electro Display Matrices:***	Halves, quarters, eighths, sixteenths, thirty-seconds, sixty-fourths, thirds, sixths, fifths, tenths, as shown in the Specimen Book; except as specially noted	***Class A***

REGULAR FRACTIONS—Fractions in which the numerator is smaller than the denominator (not listed above)

89	***Composition Matrices:*** .2″ by .2″ Cellular Matrices,	Four-point to twelve-point inclusive, as shown in the Specimen Book; except as specially noted	***Class A***
90	.2″ by .3″, .3″ by .3″, and .2″ by .4″ Cellular Composition Matrices for fourteen-point, eighteen-point,	As shown in the Specimen Book; except as specially noted	***Class B***
91	***Electro Display Matrices:***	As shown in the Specimen Book; except as specially noted	***Class A***

IRREGULAR FRACTIONS—Fractions where the numerator is larger than the denominator

92	***Composition Matrices:*** .2″ by .2″ Cellular Matrices,	As shown in the Specimen Book; except as specially noted	***Class B***
93	***Electro Display Matrices:***	As shown in the Specimen Book; except as specially noted	***Class B***

LEADERS

94	***Composition Matrices:*** .2″ by .2″ Cellular Matrices,	For all Roman fonts (all unit rows), four-point to twelve-point inclusive, as shown in the Specimen Book; except as specially noted	***Class A***
95	.2″ by .3″, .3″ by .3″, Cellular Composition Matrices for fourteen-point, eighteen-point,	For all Roman fonts (all unit rows), as shown in the Specimen Book; except as specially noted	***Class B***
96	***Electro Display Matrices:***	Nine- and eighteen-unit For all Roman fonts, as shown in the Specimen Book; except as specially noted	***Class A***

SIGNS

97	***Composition Matrices:*** .2″ by .2″ Cellular Matrices,	Standard signs, four-point to twelve-point inclusive, as shown in the Specimen Book; except superior and inferior and those specified for other classes	***Class A***
98		Superior and inferior signs, as shown in Specimen Book; except as specially noted	***Class B***
99	.2″ by .3″, .3″ by .3″, Cellular Composition Matrices for fourteen-point, eighteen-point,	Standard signs, as shown in the Specimen Book; except as specially noted	***Class B***
100		Special signs	***Class B***
101	***Electro Display Matrices:***	Standard signs, as shown in the Specimen Book; except as specially noted	***Class A***

CROSS RULE

102	***Composition Matrices:*** .2″ by .2″ Cellular Matrices,	Twelve-point and smaller	***Class B***

CONTINUOUS RULE

103	For use with the Lead and Rule Molds,	As shown in the Specimen Book; except as specially noted	***Class E***

BORDERS AND ORNAMENTS

104	.2″ by .2″ Cellular Matrices,	Twelve-point and smaller, as shown in the Specimen Book; except as specially noted	***Class A***
105	Electro Display Matrices,	Larger than twelve-point, as shown in Specimen Book; except as specially noted	***Class A***

SPECIAL MATRICES

106	Matrices which are unusual and for which there is little demand,	Special Matrices of all kinds, as noted on page 28	***Class G***

DUPLICATES OF SPECIAL MATRICES—Under Class G. (See ¶155.)

107	***Composition Matrices:*** .2″ by .2″ Cellular Matrices,	Duplicates .2″ by .2″ Cellular Matrices, rate as	***Class B***
108	.2″ by .3″, .3″ by .3″, .2″ by .4″ Cellular Composition Matrices for fourteen-point, eighteen-point, and Display Figure Matrices,	Duplicates fourteen-point and eighteen-point Composition Matrices and Display Figure Matrices, rate as	***Class D***
109	***Electro Display Matrices:***	Duplicates Electro Display Matrices, rate as	***Class B***

MODIFIED CHARACTERS

110	Not for standard arrangements,	When not for use with standard arrangements	***Class G***
111	For standard arrangements,	When furnished for standard arrangements, as shown on pages 31, 32, and 33, are in the same class as the fonts to which they belong	

BLANKS (Steel or Bronze)—Steel is furnished unless otherwise specified

112	***Composition Matrices:*** .2″ by .2″ Cellular Matrices,	See Price List.
113	.2″ by .3″, .3″ by .3″ Cellular Matrices,	See Price List.
114–144	***Electro Display Matrices:***	See Price List.

145 The Monotype is used for an infinite variety of composition, dictionaries, vocabularies, text and reference books, codes, and other publications requiring special accents, diacriticals, and signs. It would be impossible for us to supply our customers with up-to-date specimens of the special characters we carry in stock for we are making new ones every day. Indeed, the problem of keeping indexes and cross-indexes for thousands of special Matrices is so intricate that we keep these records only at our factory in Philadelphia.

146 ***Consult the Factory at Philadelphia:*** If you want anything not shown in this Specimen Book, please do not assume that your wants cannot be quickly supplied. Write or telegraph us *at Philadelphia*, giving full details of your requirements: Always give complete information about the character you require; if you cannot describe it draw an accurate picture of it, and specify the series number and point-size of the face with which it is to be used, the set on which the face is to be cast, and the size of the unit-row in which the Matrix is to be carried.

147 We take particular pride in the equitable policy of charging for special Matrix work which we originated over ten years ago. It had been the universal practice to charge the customer for whom a special Matrix was made a high price for this special work; *then put this character in the specimen book and sell it to any one else at regular rates.* The injustice of this is obvious: the progressive printer who first put a piece of special work on a composing machine "paid the freight;" then his price-cutting competitor, on acquiring this job, purchased the special Matrices, the fruit of the first man's ingenuity, at the price for standard Matrices.

148 ***Our Plan of Charging for Special Matrices*** is based upon these principles:

First: As low a price as possible; we estimating the probable future sale of special Matrices and taking a fair share of the risk of being paid by the future sale of these special Matrices for the work of designing and making them.

Second: The same price to everybody for the same special Matrix.

Third: No "entangling alliances;" we never sell the exclusive use of any Matrix, for our designing facilities are maintained for the benefit of all Monotype users.

149 We cannot guarantee any prices to be inflexible; therefore we reserve the right to change any Matrix prices. Thus, if the demand warrants we may reduce the price of a Matrix; or, if we have overestimated the demand, we may increase the price.

150 ***What is a Special Matrix?*** A special Matrix is one for which there is so little demand that we cannot sell a sufficient number at the price of a similar regular Matrix to compensate us for the expense of making the drawing, pattern, and punch, or master Matrix, required to produce this special Matrix.

151 More than ninety-five per cent. of the Matrices illustrated in this Specimen Book are standard. We cannot publish (¶146) a complete catalog of the thousands of special Matrices we carry in stock; we show here just a few to indicate in a general way how our prices for special Matrix work vary.

152 ***Probable Sale Determines Price:*** "*As low a price as possible; we estimating the probable future sale of special Matrices and taking a fair share of the risk of being paid by the future sale of these special Matrices for the work of designing and making them.*" An examination of the special Matrices shown in this book will make this clear.

153 In some cases we charge several dollars for a special Matrix that costs no more to make, *after the designing, pattern and punch work have been done,* than the similar standard Matrix shown on the same sheet. Why this difference in price? Examination shows that the special Matrix is so similar to the standard Matrix that obviously the special Matrix was made to suit the whims or the "artistic" fancies of one of our customer's customers, who pays, or ought to pay, for having his whims gratified.

154 ***Don't Try to Guess Special Matrix Prices:*** If you do not find in this book the special Matrix you require, please do not assume that we do not have it or that the price will be prohibitive. Write and give us the exact details of what you want (*please read ¶146 before writing*), and we will promptly give you the price.

155 ***A Lower Price for Duplicates of Special Matrices:*** To the customer ordering two or more special Matrices for the same character (whether at the same time or the second Matrix after the purchase of the first) we furnish the duplicate special Matrices at a lower price. Thus, if we make a special Matrix to order for Customer A, when Customer B wants that same special Matrix he pays the same price as Customer A, but either Customer A or Customer B can obtain duplicates of this special Matrix at a lower price.

Duplicates of special Cellular Matrices, .2" by .2", for composition twelve-point and smaller, rate as Class B, see ¶137.

Duplicates of special Cellular Matrices, .2" by .3", .3" by .3", and .2" by .4", for fourteen- and eighteen-point composition, and Display Figure Matrices, rate as Class D, see ¶138.

Duplicates of Electro Display Matrices, rate as Class B, see ¶ 139.

156 ***Caution:*** The responsibility for obtaining this lower price for duplicates of special Matrices (¶155) we must place on you, because it is impossible for us to go back in our files and see whether you ever bought previously a particular special Matrix, before we enter your order. If you want the special price on the duplicate of a special Matrix you have bought before, ask for the special price on your order; say, "*Charge this special Matrix at reduced price, it is a duplicate of Matrix you furnished us on your invoice No. E78156.*" *Note: you must give us the number of our invoice, not your purchase order.*

157 To remind you to get the advantage of the reduced price for duplicates of special Matrices (¶156) we stamp all invoices for special Matrices not charged at reduced prices thus:

"*Duplicates of this special Matrix will be furnished to you at reduced price. If you ever bought this special Matrix before, return this invoice with the invoice for the first purchase of this Matrix; we will reduce this price to the price for duplicates of special Matrices.*"

158 The symboling of Matrices is a most important subject to Monotype users, for it means the elimination of the waste of buying unnecessary duplicate Matrices. A full font of Composition Matrices, for faces twelve-point and smaller, consists of 225 character Matrices and blanks for quads and spaces (¶26); but simply because 225 separate Matrix units happen to be combined in the same Matrix Case is no reason for uniting them by a symboling system that would designate these Matrix units as parts of the same font. For the next job some of these Matrix units may be replaced with other Matrices.

159 *The object of our symboling system is to classify and designate Matrices so that Monotype users may obtain not only the fullest advantage of our flexible Matrix system, but also avoid buying Matrices for which they have no real need.*

160 ***Classification of Characters:*** Certain characters must essentially be used together; for example, confusion would result from attempting to form an alphabet of characters from different fonts. *Therefore, our symboling system provides for designating by the same symbol only the Matrices that must be used together.*

161 ***Size Designation:*** In the Monotype system the body size of a type is quite independent of the Matrix from which the face of this type is cast. "*Faces may be cast on larger sets, 'opening-up' the face by putting white space between the letters*"; see pages 4 and 5, also ¶31. In the same way individual characters, signs, figures, etc., may be cast on wider bodies than the ones for which they are designed. *Therefore, our symboling system provides for designating the minimum width body on which a Matrix can be cast without the face overhanging the body.*

162 ***Differentiating Similar Characters:*** For small size letters it is very difficult to tell, by examining the face of the letter, the difference between the Roman lower case o, s, v, and x and the same small cap letters for this Roman face. *Therefore, our symboling system provides for differentiating between similar letters that might easily be confused.*

163 ***Modified Characters*** (¶40) are characters slightly different from the similar standard characters. *Therefore, our symboling system provides for designating these modified character Matrices so that they cannot be confused with the similar standard Matrices.*

164 We make the above explanation of the principles of our Matrix symboling system because, alas! too frequently people regard system, and especially the explanation of a system, as evidence of complication. *Because we take the trouble and go to the expense of systematically symboling our Matrices is surely no reason for assuming that the Monotype machine is complicated or that it takes a college professor to run it.* We symbol our Matrices to save time and money for our customers. If any there be who dislike "high-brow stuff" and have no time for "such frills," there is a very simple remedy: Skip all the following, forget all about symbols, and buy duplicate Matrices.

Composition Matrix Symbols

165 Composition Matrices are marked at the cone-hole end (top in casting position, bottom in Fig. 19) on two adjacent sides, which are designated thus: ***Point Side*** is the side of the Matrix that, in casting position, is toward the back of the machine; *on this side are stamped the figures designating the point-size of the character the Matrix makes; for example, ten-point (see Fig. 19).* ***Series Side*** is the side that, in casting position, is toward the right of the machine; *on this side are stamped the figures indicating the number of the face to which the Matrix belongs and the letter designating the style of this face—Old Style, Modern, Italic, etc.;* for example, 98J (see Fig. 19). For characters not belonging to any particular face, signs, leaders, dashes, etc., letters are used in connection with the symbols on the Point and Series Sides of the Matrix to designate the body width of the character, as explained in the following pages.



FIGURE 19
The mark on the Matrix

166 Note that there is no necessity for indicating on the Matrices for an alphabet the width of these letters because the set (¶31) of the Normal Wedge (¶37) used with these Matrices determines the width of the letters, and the specimen sheet for a face gives the minimum set on which the face can be cast.

167 ***Definition of a Font:*** *For purposes of symboling, a font consists of not more than eighty-four Matrices;* thus:

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiffflffifl
$1234567890.,-:;"'!?

Note 1: With Roman fonts two inverted commas (") and apostrophes (') are furnished: one each on five-unit body and one each on seven-unit; in the double opening-quote the five-unit inverted comma comes before the seven-unit (thus "), while for the double closing-quote the seven-unit apostrophe comes first (thus "); the seven-unit characters are used for single quotes; for method of distinguishing these quotes see ¶182.

Note 2: The points common to both Roman and Italic (.,-" ") are symboled as part of the Roman font.

Note 3: Small cap fonts consist of twenty-nine characters (A to Z, &, Æ, Œ); these are used with the figures and points of the corresponding Roman font.

Note 4: A cap font, for example, Gothic 249J, consists of forty-nine Matrices as follows:

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
$1234567890.,-:;"'!?

Note 5: A Boldface font, caps and lower case, usually consists of eighty-two Matrices, that is, the characters listed at the beginning of this paragraph, except that only one size of opening and closing quote is provided; some Boldfaces, however, have more than eighty-two characters, special ligatures and two designs of the same letter being provided.

168 ***Classification of Faces:*** We classify type-faces as follows, indicating the kind of the face by a letter which, in the Matrix symbol, follows the series number on the Series Side of the Matrix (¶165):

A Modern Roman
B Modern Roman small caps
C Modern Italic
D Modern Italic small caps
E Old Style Roman
F Old Style Roman small caps
G Old Style Italic
H Old Style Italic small caps
J Boldface Roman
K Boldface Italic
L Typewriter, Mailing List, etc.
M Foreign faces

169 Note how the above classification avoids the possibility of confusing similar letters (¶162); the

Roman lower case x of the No. 8 series cannot be confused with the small cap X of the same series because the Matrix for the Roman letter is symboled **8A,** while the small cap Matrix is marked **8B.**

170 We have made the small cap and the Italic Matrices for almost all our Roman series, but when, because of the similarity of faces, it has not been necessary to provide special small caps and Italic, the most suitable small caps and Italic for use with this Roman are shown on its specimen sheet.

171 ***Accents*** are symboled the same as the letters of the fonts (¶165) with which they are used, except that the number indicating the point-size is followed by the letter **A.** Thus, a ten-point No. 15 Roman lower-case accent would be symboled *Point Side* **10A,** *Series Side* **15E.**

172 ***Modified Characters*** (¶165) are symboled the same as the corresponding standard characters they replace in a font, except that the number indicating the point-size is followed by the letter **H** and a number to indicate the way in which the character has been modified: For example, when the standard cap C, a thirteen-unit character, is slightly compressed for use in the twelve-unit row, the Matrix for this modified character is symboled *Point Side* **10H2,** *Series Side* **38E.** If we made a C for use in the fourteen-unit row, this modification would be symboled **10H3-38E.**

173 ***Figures belonging to Fonts:*** As explained in ¶167, the figures made for use with a font are classified as part of the font and are symboled the same as the letters of the font, with this exception: On the *Point Side* the number indicating the point-size is followed by the letter **F** for all but Old Style lining figures, for which the letter **G** is used. Thus, the ten-point Roman Old Style hanging figures for the No. 15 series are symboled *Point Side* **10F,** *Series Side* **15E,** while the Old Style *lining* figures for use with this font are symboled *Point Side* **10G,** *Series Side* **15E.** *Note: We always furnish with a font the figures shown on the specimen sheet for the font unless otherwise instructed; but, if specified in the order, we will substitute for Old Style hanging figures either the lining figures or the Modern figures made for use with the font.*

174 ***Figures not part of Fonts:*** Figures not part of fonts, for example, **1, 2, 3,** do not carry a letter indicating the character of the face (¶168) on the Series Side of the Matrix. Thus, the ten-point Boldface figures shown in this paragraph are symboled *Point Side* **10F,** *Series Side* **31.** The letter **F** is used on the Series Side because they are modern figures; if they were Old Style lining (*not hanging*) figures, the letter **G** would be used instead of **F.** The number **31** on the Series Side means that these figures are number 31 in our fonts of special figures; they have no relation whatever to our face No. 31E, for which the figures are symboled **31E** on the Series Side of the Matrix. The different point-sizes of the same set of special figures are, of course, symboled the same on the Series Side of the Matrix; thus the eight-point size of the Boldface figures shown in this paragraph are symboled *Point Side* **8F,** *Series Side* **31.** The smallest width body on which figures can be cast is determined from the set factor, which is given for all figures shown in the specimen sheets for figures.

175 ***Set Factor*** is the set multiplied by unit width; thus, the set factor of a character made for the ten-unit row of eight-set is eighty (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit-row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a Matrix, to determine for any set the unit-row of the Matrix Case in which to carry this Matrix: divide the set factor by the set to be used; the result is the unit-row required. If this result contains a fraction, use the next larger unit-row.* EXAMPLE: Set factor 80. Find the unit-row in which to carry this Matrix in a Matrix Case used with a nine-set Normal Wedge: 80÷9=8.8, therefore put the Matrix in the nine-unit row.

Symbols to Designate Width of Characters

176 There is no necessity to indicate minimum body widths for any characters referred to heretofore because *for all characters part of a font* (¶167) *the body widths are indicated by the set of the face,* which is always given on the specimen sheet of the face (¶166). *For figures not part of fonts, the minimum width body upon which these figures can be cast is indicated by the set factor* (¶175), which is given on the specimen sheet showing the figure. We now come to characters, signs, leaders, etc., which are used with fonts of different sets; for such characters the Matrices are marked with the minimum width for the body.

177 ***Set-size is indicated,*** for signs, dashes, leaders, and similar characters, *by letters following the number on the Point Side of the Matrix* that designates the point-size of the character; caps are used for whole sets and lower case for fractions of a set, thus:

Z indicates 5-set
Y indicates 6-set
X indicates 7-set
W indicates 8-set
V indicates 9-set
U indicates 10-set
T indicates 11-set
S indicates 12-set
R indicates 13-set
Q indicates 14-set
P indicates 15-set
O indicates 16-set
N indicates 17-set
M indicates 18-set

These cap letters are followed by lower case to designate fractions of a set; **a** *indicates one-quarter-set,* **b** *one-half-set,* and **c** *three-quarter-set.* For example: a Matrix marked *Point Side* **8Wa** is an eight-point eight-and-one-quarter-set character; **10Ub** indicates a ten-point ten-and-one-half-set character, and **7Xc** mean seven-point seven-and-three-quarter-set.

178 ***Unit Values are designated,*** for signs, dashes, leaders, etc., *by a lower case letter on the Series Side of the Matrix;* this letter indicating the unit value follows the series number of the character, just as the letters indicating the set-size follow the number for the point-size on the Point Side of the Matrix, as explained in the preceding paragraph.

a indicates 4 units
b indicates 5 units
c indicates 6 units
d indicates 7 units
e indicates 8 units
f indicates 9 units
g indicates 10 units
h indicates 11 units
i indicates 12 units
j indicates 13 units
k indicates 14 units
l indicates 15 units
m indicates 16 units
n indicates 17 units
o indicates 18 units
p indicates 19 units
q indicates 20 units
r indicates 21 units
s indicates 22 units

Thus, an eight-point eight-and-one-half-set eighteen-unit sign of the No. 10 series of signs (**P** is the designat-

ing letter for signs, see ¶119) would be marked thus: *Point Side* **8Wb,** *Series Side* **10Po.** *Note:* If this sign were of the same set as its point-size (8-point 8-set), the **o** indicating eighteen units is omitted from the Series Side, and the Matrix would be symboled *Point Side* **8W,** *Series Side* **10P;** thus "point-set" characters (those cast on square body) are easily identified because they carry no lower case letter on the Series Side to indicate unit-row.

179 ***Inferior and Superior Fonts*** are symboled on the *Series Side* of the Matrix, exactly the same as the regular characters of the series to which these Matrices are inferior or superior, but designating letters are used on the *Point Side* of the Matrix, thus:

B, following the number designating the point-size of the Matrix, indicates superior caps and figures.
C, in the same way, indicates superior lower case.
D, indicates inferior caps and figures.
E, indicates inferior lower case.

It is unnecessary to mark the set-size of superior and inferior characters on the Point Side of the Matrix because such characters are of the same set as the series to which they belong. Superior and inferior characters are marked on the Series Side of the Matrix to indicate their unit value; the symboling of these characters will be clear from the following: A ten-point superior cap, or figure, of the same design as the No. 8A series, and made for use with that face in the eight-unit row, would be symboled *Point Side* **10B,** *Series Side* **8Ae;** the **B** on the Point Side indicates a superior cap and the **e** on the Series Side indicates that this letter is carried in the eight-unit row (¶178) when used with the 8A series. Similarly, an eight-point inferior lower-case letter for the 8A series, for use in the five-unit row, is marked *Point Side* **8E,** *Series Side* **8Ab.**

180 ***Opening and Closing Quotes:*** As explained in ¶167 two sizes of these quotes are furnished with Roman fonts; Italic uses the same quotes as Roman and only one size of quotes is required for Boldfaces. The five- and seven-unit quotes are distinguished by the letters indicating unit sizes (¶178) being added to the series symbol; **b** for the five-unit and **d** for the seven-unit, thus: Five-unit quote for eight-point 8A series is marked *Point Side* **8Wb,** *Series Side* **8Ab.** *Note:* Since the same quotes may be used with different faces, the letters **Wb** are marked on the Point Side to indicate the set-size of this face (8½-set, see ¶177).

181 ***Borders and Ornaments:*** Designating letter, **N.** Since these Matrices are usually made for point-set (set-size same as point-size: 8-point 8-set), the letters to indicate set-size (¶177) and unit-row (¶178) are rarely used; of course, these letters would be used for any borders and ornaments not point-set. A ten-point ten-set border No. 15 in our series of borders would be marked *Point Side* **10,** *Series Side* **15N.**

182 ***Signs:*** Designating letter, **P.** Like borders and ornaments (¶181), the letters to indicate set-size and unit-row are not used for signs on point-set body. A ten-point plus mark of the No. 10 series of signs, being on ten-point ten-set body, would be symboled *Point Side* **10,** *Series Side* **10P;** an eight-point asterisk (8-set, 6-unit character) of the No. 40 series of signs carries the letters indicating set- and unit-size thus: *Point Side* **8W,** *Series Side* **40Pc.**

183 ***Logotypes:*** Designating letter, **Q.** The following applies to special logotypes like **AM**, and not to the diphthongs and the "f" ligatures, or similar letter combinations, for use with a particular font, which are symboled as part of the font with which they are used (¶167). EXAMPLE: the ten-point logotype **AM** of the No. 10 series of signs is marked *Point Side* **10U,** *Series Side* **10Q;** since this character is on point-set body, the letter **o** to indicate eighteen-unit row is not used.

184 ***Dashes:*** Designating letter, **R.** The ten-point ten-set dash of the No. 10 series of dashes is symboled *Point Side* **10U,** Series Side **10R,** the **U** indicating ten-set (¶177). The same dash for ten-point and eight units of ten-and-one-quarter-set is marked *Point Side* **10Ub,** *Series Side* **10Re.**

185 ***Leaders:*** Designating letter, **R.** All leaders, being driven to the same Matrix line, can be used with Matrices of any point-size (¶38), and consequently there is no point-size for leaders; the only marks on the Point Side are those required to indicate set. Thus, a ten-set eighteen-unit leader of the No. 20 series of leaders is marked *Point Side* **U,** *Series Side* **20R;** the letter **o** to indicate eighteen units is not required on the Series Side (¶178). The same kind of a leader for ten units of nine-and-three-quarter-set would be marked *Point Side* **Vc,** *Series Side* **20Rg.**

186 ***Brackets, Parentheses, Braces, and Piece Braces:*** Designating letter, **S.** The ten-point bracket of the No. 10 series of brackets made to cast on seven units of ten-set is symboled *Point Side* **10U,** *Series Side* **10Sd.**

187 ***Cross-Rule Matrices*** (¶43): Designating letter, **T.** The six-point six-set parallel cross (#) is symboled *Point Side* **6Y,** *Series Side* **T8E8;** see specimen sheet of these Matrices for details of method of marking these special matched Matrices.

188 ***Unclassified Characters:*** The letter **X** is reserved for characters that may be made for which the letters on the Series Side (**A** to **T**) do not apply. The **X** would be used in combination with the letters to indicate set- (¶177) and unit-size (¶178).

Electro Display Matrix Symbols



FIGURE 20
Electro Display Matrix Symbols

189 All the above refers to Composition Matrices for the casting of type in justified lines, as well as type for the cases. No letters are used for marking Electro Display Matrices for casting type for the cases. In the upper left corner (Fig. 20) is stamped the point-size, and in the upper right corner the series number. The two numbers at the bottom of the Matrix indicate the Wedge positions to make the correct body size for this character. As explained in ¶52, the Italic of a face in Electro Display Matrices is indicated by the figure 1 added to the series number; thus, the Italic for the 37E series in Composition Matrices is symboled 371 in Display Matrices.

The following tabulation gives the characters carried in the Matrix Case for the different standard Matrix Case arrangements; for details of the position of these characters in the Matrix Case see our book, "The Monotype System." The Keybars (¶32) and Stopbars (¶33) required are specified for each arrangement; where the arrangement requires Matrices for modified characters (¶40), this also is noted.

Matrix Case Arrangements for Standard Stopbars

Arrangement C

Roman caps, small caps, and lower case with Italic caps and lower case

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiffffffffl . , - : ; ' ' ! ?
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiffffffffl : ; ! ?
$1234567890½¼¾*†‡¶%£lb′°² ⅛ ⁹ ¹⁰ ¹⁸ [ ] ( ) *$1234567890*

LEFT — *Stopbars S5* — RIGHT

Keybank C—Keybars C
3 Keybutton Clips

Keybank C—Keybars C
1 Keybutton Clip

Arrangement C1

Roman caps, small caps, and lower case with Boldface (C1) caps and lower case

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiffffffffl . , - : ; ' ' ! ?
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiffffffffl . , - : ; ' ' ! ?
$1234567890½¼¾*†‡¶%lb′°² ⅛ ⁹ ¹⁰ ¹⁸ [ ] ( ) **$1234567890**

LEFT — *Stopbars S5* — RIGHT

Keybank C—Keybars C
7 Keybutton Clips

Keybank C—Keybars C1
3 Keybutton Clips

Arrangement C2

Roman caps, small caps, and lower case with Boldface (C2) caps and lower case

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzæœfiffffffffl . , - : ; ' ' ! ?
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiffffffffl . , - : ; ' ' ! ?
$1234567890*†‡¶%lb′°² ⅛ ⁹ ¹⁰ ¹⁸ [ ] ( ) **$1234567890**

LEFT — *Stopbars S5* — RIGHT

Keybank C—Keybars C
3 Keybutton Clips

Keybank C—Keybars C2
9 Keybutton Clips

Arrangement C3

Roman caps, small caps, and lower case with text letter (C3) caps and lower case

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRTUVWXY&
abcdefghijklmnopqrstuvwxyzæœfiffffffffl . , - : ; ' ' ! ?
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzæœfiffffffffl . , - : ; ' ' ! ?
$1234567890¶%⅛ ⁹ ¹⁰ ¹⁸ ( ) **$1234567890**

LEFT — *Stopbars S5* — RIGHT

Keybank C—Keybars C
11 Keybutton Clips

Keybank C—Keybars C3
13 Keybutton Clips

Arrangement C4

Roman caps and lower case with Boldface (C4) caps and lower case

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiffffffffl . , - : ; ' ' ! ?
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiffffffffl . , - : ; ' ' ! ?
$1234567890½¼¾*†‡¶%£lb′°² ⅛ ⁹ ¹⁰ ¹⁸ [ ] ( ) **$1234567890**

LEFT — *Stopbars S5* — RIGHT

Keybank C—Keybars C
3 Keybutton Clips

Keybank C—Keybars C4
11 Keybutton Clips

Arrangement 6C1

Roman caps and lower case with Italic caps and lower case and Boldface (C1) caps and lower case

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiffffffffl . , - : ; ' ' ! ?
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiffffl : ; ?
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzfiffffl . , - : ; ' ' ! ?
$1234567890*†‡¶ ² ⅛ ⁹ ¹⁰ ¹⁸ **$1234567890**

LEFT — *Stopbars S5* — RIGHT

Keybank 6C1—Keybars 6C1

Keybank 6C1—Keybars 6C1
1 Keybutton Clip

Arrangement 6C2

Roman caps and lower case with Italic caps and lower case and Boldface (C2) caps and lower case

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiffffffffl . , - : ; ' ' ! ?
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzfiffffl ; ?
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzfiffffl . , - : ; ' ' ! ?
$1234567890*†|′ ² ⅛ ⁹ ¹⁸ [] **$1234567890**

LEFT — *Stopbars S5* — RIGHT

Keybank 6C1—Keybars 6C1
1 Keybutton Clip

Keybank 6C1—Keybars 6C2
7 Keybutton Clips

Arrangement FC

French: Roman caps, small caps, and lower case with Italic caps and lower case

ABCÇDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ
aàâbcçdeéèêëfghiîïjklmnoôpqrstuùûvwxyzæœfiffffffffl . , - : ; ' ' ! ?
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
aàâbcçdeéèêëfghiîïjklmnoôpqrstuùûvwxyzæœfiffffffffl : ;
$1234567890½%′« » ² ⅛ ⁹ ¹⁸ [ ] ( ) *$1234567890*

LEFT — *Stopbars S5* — RIGHT

Keybank FC—Keybars FC

Keybank FC—Keybars FC
2 Keybutton Clips

Arrangement FC1

French: Roman caps, small caps, and lower case with Boldface (C1) caps and lower case

ABCÇDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABDEGHIJKMNORSVWYZÆŒ
aàâbcçdeéèêëfghiîïjklmnoôpqrstuùûvwxyzæœfiffffffffl . , - : ; ' ' ! ?
ABCÇDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
aàâbcçdeéèêëfghiîïjklmnoôpqrstuùûvwxyzæœfiffffffffl . , - : ; ' ' ! ?
1234567890½%« » ⅛ ⁹ ¹⁸ ( ) **1234567890**

LEFT — *Stopbars S5* — RIGHT

Keybank FC—Keybars FC
4 Keybutton Clips

Keybank FC—Keybars FC1
14 Keybutton Clips

Arrangement FC2

French: Roman caps, small caps, and lower case with Boldface (C2) caps and lower case

ABCÇDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEHJKLMNORSUWXYZ
aàâbcçdeéèêëfghiîïjklmnoôpqrstuùûvwxyzœfiffffffffl . , - : ; ' ' ! ?
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
aàâbcçdeéèêëfghiîïjklmnoôpqrstuùûvwxyzæœfiffffffffl . , - : ; ' ' ! ?
$1234567890%′« » ² ⅛ ⁹ ¹⁸ [ ] ( ) **$1234567890**

LEFT — *Stopbars S5* — RIGHT

Keybank FC—Keybars FC
2 Keybutton Clips

Keybank FC—Keybars FC2
13 Keybutton Clips

Arrangement GC1

German: Lightface caps and lower case with Boldface caps and lower case

ÄÖÜßABCDEFGHIJKLMNOPQRSTUVWXYZ&c.&
äöüßabcdefghijklmnopqrstuvwxyzfiffffffffl . , - : ; ' ! ? „ ( ) *†§
ÄÖÜßABCDEFGHIJKLMNOPQRSTUVWXYZ&c.&
äöüßabcdefghijklmnopqrstuvwxyzfiffffffffl . , - : ; ' ! ? „ [ ] ( ) *†§
$1234567890½¼¾ ² ⅛ ⁹ ¹⁸ **$1234567890**

LEFT — *Stopbars S5* — RIGHT

Keybank GC—Keybars GC

Keybank GC—Keybars GC

Arrangement SC

Spanish: Roman caps, small caps, and lower case with Italic caps and lower case

ABCDEFGHIJKLMNÑOPQRSTUVXYZ&
ABCDEFGHIJKLMNÑOPQRSTUWXYZ&
aábcdeéfghiíjlmnñoópqrstuúüvwxyzfi . , - : ; ' ' ! ? ¡ ¿
ABCDEFGHIJKLMNÑOPQRSTUVXYZ&
aábcdeéfghiíjlmnñoópqrstuúüvwxyzfi : ; ! ? ¡ ¿
$1234567890½¼¾⅛⅜⅝⅞⅓⅔ª°%¶lb² ⅛ ⁹ ¹⁸ [ ] ( ) *$1234567890*

LEFT — *Stopbars S5* — RIGHT

Keybank SC—Keybars SC
1 Keybutton Clip

Keybank SC—Keybars SC

Arrangement SC1

Spanish: Roman caps, small caps, and lower case with Boldface (C1) caps and lower case



Stopbars S5

LEFT
Keybank SC—Keybars SC
1 Keybutton Clip

RIGHT
Keybank SC—Keybars SC1
1 Keybutton Clip

Arrangement SC2

Spanish: Roman caps, small caps, and lower case with Boldface (C2) caps and lower case



Stopbars S5

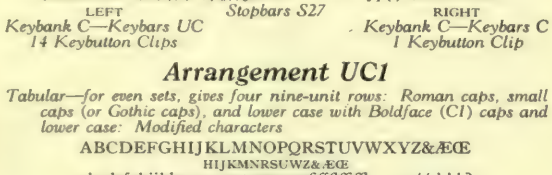
LEFT
Keybank SC—Keybars SC
3 Keybutton Clips

RIGHT
Keybank SC—Keybars SC2
1 Keybutton Clip

Matrix Case Arrangements for Special Stopbars

Arrangement UC

Tabular—for even sets, gives four nine-unit rows: Roman caps, small caps (or Gothic caps), and lower case with Italic caps and lower case: Modified characters



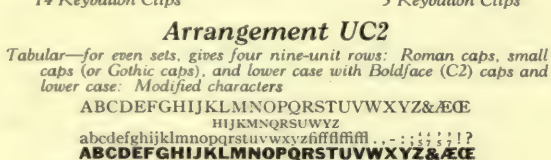
Stopbars S27

LEFT
Keybank C—Keybars UC
14 Keybutton Clips

RIGHT
Keybank C—Keybars C
1 Keybutton Clip

Arrangement UC1

Tabular—for even sets, gives four nine-unit rows: Roman caps, small caps (or Gothic caps), and lower case with Boldface (C1) caps and lower case: Modified characters



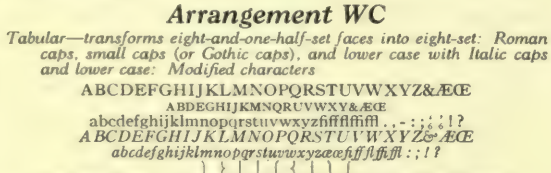
Stopbars S27

LEFT
Keybank C—Keybars UC
14 Keybutton Clips

RIGHT
Keybank C—Keybars C1
3 Keybutton Clips

Arrangement UC2

Tabular—for even sets, gives four nine-unit rows: Roman caps, small caps (or Gothic caps), and lower case with Boldface (C2) caps and lower case: Modified characters



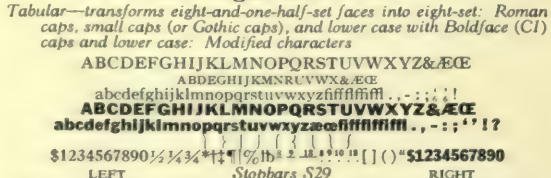
Stopbars S27

LEFT
Keybank C—Keybars UC
14 Keybutton Clips

RIGHT
Keybank C—Keybars C2
9 Keybutton Clips

Arrangement WC

Tabular—transforms eight-and-one-half-set faces into eight-set: Roman caps, small caps (or Gothic caps), and lower case with Italic caps and lower case: Modified characters



Stopbars S29

LEFT
Keybank C—Keybars WC
17 Keybutton Clips

RIGHT
Keybank C—Keybars C
1 Keybutton Clip

Arrangement WC1

Tabular—transforms eight-and-one-half-set faces into eight-set: Roman caps, small caps (or Gothic caps), and lower case with Boldface (C1) caps and lower case: Modified characters

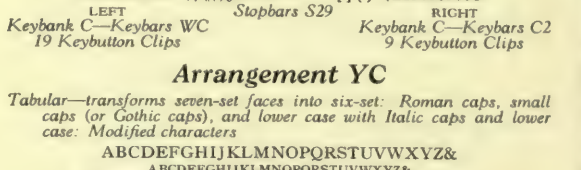
Stopbars S29

LEFT
Keybank C—Keybars WC
19 Keybutton Clips

RIGHT
Keybank C—Keybars C1
3 Keybutton Clips

Arrangement WC2

Tabular—transforms eight-and-one-half-set faces into eight-set: Roman caps, small caps (or Gothic caps), and lower case with Boldface (C2) caps and lower case: Modified characters



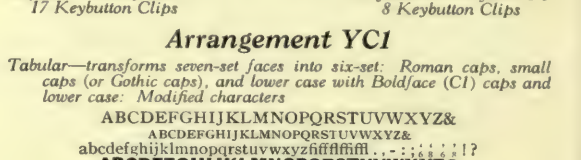
Stopbars S29

LEFT
Keybank C—Keybars WC
19 Keybutton Clips

RIGHT
Keybank C—Keybars C2
9 Keybutton Clips

Arrangement YC

Tabular—transforms seven-set faces into six-set: Roman caps, small caps (or Gothic caps), and lower case with Italic caps and lower case: Modified characters



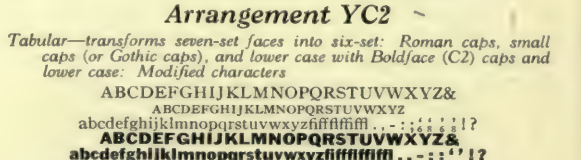
Stopbars S34

LEFT
Keybank C—Keybars YC
17 Keybutton Clips

RIGHT
Keybank C—Keybars YC
8 Keybutton Clips

Arrangement YC1

Tabular—transforms seven-set faces into six-set: Roman caps, small caps (or Gothic caps), and lower case with Boldface (C1) caps and lower case: Modified characters



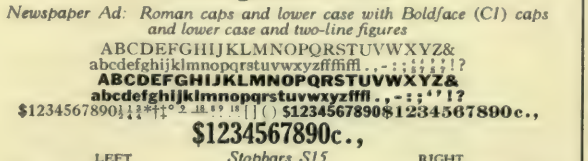
Stopbars S34

LEFT
Keybank C—Keybars YC
18 Keybutton Clips

RIGHT
Keybank C—Keybars YC1
10 Keybutton Clips

Arrangement YC2

Tabular—transforms seven-set faces into six-set: Roman caps, small caps (or Gothic caps), and lower case with Boldface (C2) caps and lower case: Modified characters



Stopbars S34

LEFT
Keybank C—Keybars YC
17 Keybutton Clips

RIGHT
Keybank C—Keybars YC2
10 Keybutton Clips

Arrangement NC1

Newspaper Ad: Roman caps and lower case with Boldface (C1) caps and lower case and two-line figures

Stopbars S15

LEFT
Keybank NC—Keybars NC
9 Keybutton Clips

RIGHT
Keybank NC—Keybars NC1
2 Keybutton Clips

Arrangement NC2

Newspaper Ad: Roman caps and lower case with Boldface (C2) caps and lower case and two-line figures

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfffffl . , - : ; ‘ ’ ! ?
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfffffl . , - : ; ‘ ’ ! ?
$1234567890 ¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ * † ‡ | ° ² ³ . ® [ ] ( ) **$1234567890 $1234567890 c.,**

$1234567890c.,

LEFT — *Stopbars S15* — RIGHT

Keybank NC—Keybars NC — *Keybank NC—Keybars NC2*

Arrangement 6N1

Newspaper Ad: Roman caps and lower case with Italic caps and lower case, Boldface (C1) caps and lower case and two-line figures: Modified characters

ABCDEFGHIJKLMNOPQRSTUVWXY&
abcdefghijklmnopqrstuvwxyz . , - : ; ‘ ’ ! ?
ABCDEFGHIJKLMNOPRSTUVWXY&
abcdefghijklmnopqrstuwxyz
ABCDEFGHIJKLMNOPQRSTUVWXY&
abcdefghijklmnoprstuvwxyz . , - : ;
$1234567890 ² ³ ( ) **$1234567890**

$1234567890c.,

LEFT — *Stopbars S15* — RIGHT

Keybank 6N1—Keybars 6N1
3 Keybutton Clips

Keybank 6N1—Keybars 6N1
6 Keybutton Clips

Arrangement 6N2

Newspaper Ad: Roman caps and lower case with Italic caps and lower case, Boldface (C2) caps and lower case, and two-line figures: Modified characters

ABCDEFGHIJKLMNOPQRSTUVWXY&
abcdefghijklmnopqrstuvwxyz . , - : ; ‘ ’ ! ?
ABCDEFGHIJKLMNOPRSTUVWY
abcdefghijklmnopqrstuwxyz : ;
ABCDEFGHIJKLMNOPQRSTUVWXY&
abcdefghijklmnopqrstuvwxyz . , - ; ‘ ‘
$1234567890 ² ³ ( ) **$1234567890**

$1234567890c.,

LEFT — *Stopbars S15* — RIGHT

Keybank 6N1—Keybars 6N1
1 Keybutton Clip

Keybank 6N1—Keybars 6N2
6 Keybutton Clips

Arrangement FN

French Newspaper Ad: Roman caps and lower case with Italic caps and lower case and two-line figures

ABCÇDEFGHIJKLMNOPQRSTUVWXYZ&
aàâbcçdeéêèfghiîïjklmnoôpqrstuûùvwxyzfffffl . , - : ; ‘ ’ ! ?
ABCÇDEFGHIJKLMNOPQRSTUVWXYZ&
aàâbcçdeéêèfghiîïjklmnoôpqrstuûùvwxyzfiffflfffifffl : ; ! ?
$1234567890 ² ³ ® ° [ ] ( ) *$1234567890*

$1234567890c.

LEFT — *Stopbars S15* — RIGHT

Keybank FN—Keybars FN — *Keybank FN—Keybars FN*
3 Keybutton Clips

Arrangement FN2

French Newspaper Ad: Roman caps and lower case with Boldface (C2) caps and lower case and two-line figures

ABCÇDEFGHIJKLMNOPQRSTUVWXYZ&
aàâbcçdeéêèfghiîïjklmnoôpqrstuûùvwxyzfffffl . , - : ; ‘ ’ ! ?
ABCÇDEFGHIJKLMNOPQRSTUVWXYZ&
aàâbcçdeéêèfghiîïjklmnoôpqrstuûùvwxyzfffffl . , - : ; ‘ ’ ! ?
$1234567890 | ® ² ³ ® ° [ ] ( ) **$1234567890**

$1234567890c.,

LEFT — *Stopbars S15* — RIGHT

Keybank FN—Keybars FN — *Keybank FN—Keybars FN2*

Arrangement SN

Spanish Newspaper Ad: Roman caps and lower case with Italic caps and lower case and two-line figures

ABCDEFGHIJKLMNÑOPQRSTUVWXYZ&
aábcdeéfghiíjklmnñoópqrstuúüvwxyzfi . , - : ; ‘ ’ ! ? ¡ ¿
ABCDEFGHIJKLMNÑOPQRSTUVWXYZ&
aábcdeéfghiíjklmnñoópqrstuúüvwxyzfi : ; ! ? ¡ ¿
$1234567890 ª º ¶ | % lb’ ² ³ ® ° [ ] ( ) *$1234567890*

$1234567890c.

LEFT — *Stopbars S15* — RIGHT

Keybank SN—Keybars SN
2 Keybutton Clips

Keybank SN—Keybars SN
3 Keybutton Clips

Arrangement SN2

Spanish Newspaper Ad: Roman caps and lower case with Boldface (C2) caps and lower case and two-line figures

ABCDEFGHIJKLMNÑOPQRSTUVWXYZ&
aábcdeéfghiíjklmnñoópqrstuúüvwxyzfi . , - : ; ‘ ’ ! ? ¡ ¿
ABCDEFGHIJKLMNÑOPQRSTUVWXYZ&
aábcdeéfghiíjklmnñoópqrstuúüvwxyzfi . , - : ; ‘ ’ ! ? ¡ ¿
$1234567890 ª º ¶ | lb’ ² ³ ® ° [ ] ( ) **$1234567890**

$1234567890c.,

LEFT — *Stopbars S15* — RIGHT

Keybank SN—Keybars SN
2 Keybutton Clips

Keybank SN—Keybars SN2
1 Keybutton Clip

Arrangement GN1

German Newspaper Ad: Lightface caps and lower case with Boldface caps and lower case and two-line figures

ABCDEFGHIJKLMNOPQRSTUVWXY&
aäbcdefghijklmnoöpqrstuvwxyzchckfffiffliſſiſſitz . , - : ; ’ ! ? „ “ ( )
ABCDEFGHIJKLMNOPQRSTUVWXY&
aäbcdefghijklmnoöpqrstuvwxyzchckfffiffliſſiſſitz . , - : ; ’ ! ? “ „ ( ) * §
$1234567890 ½ ¼ ² ® ° **$1234567890**

$1234567890c.

LEFT — *Stopbars S15* — RIGHT

Keybank GN—Keybars GN — *Keybank GN—Keybars GN1*

Arrangement R2

Cross-rule: T series of cross-rules with Boldface (C1) caps and lower case and Gothic (C2) caps and small caps: Modified characters

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfffffl . , - : ; ‘ ’ ! ?
ABCDEFGHIJKLMNOPQRSTUVWXYZ& . , - : ; ‘ ’ ! ?
ABCDEFGHIJKLMNOPQRSTUVWXYZ& . , - : ; ‘ ’ ! ?
$1234567890 $1234567890 $1234567890 – ¯ _ – ¯ _ =
– | ┼ ┴ ┬ ├ ┤ ┼ ┴ ┬ ├ ┤ ─ ¯ _ | ┼ ┴ ┬ ├ ┼ ─ ┬ ├ ┤

The following characters are made for use with this Arrangement and furnished as side sorts:

= ≡ · - ¯ _ ┘ └ ┐ ┌ ┴ ┼ · · - - ┤ ┤ ├ ┘ └ ┐ ┌ ┤ ┤ ═ ═ ‖ ‖ ╪ ╪ ╤ ╤ ‖
┤ ┘ └ ┐ ┌ ┤ ┤ ╪ ╪ ╤ ╤ ├ ┤ ╪ ╪ ╤ ╤ ├ ┤ ╪ ╪ ╤ ╤ ├ ┤ ╪ ╪ ╤ ╤ ├ ┤

LEFT — *Stopbars S15* — RIGHT

Keybank C—Keybars R
26 Keybutton Clips

Keybank C—Keybars R2
60 Keybutton Clips
56 Additional Keybutton Clips

Arrangement QC

Fourteen- and Eighteen-Point Composition: Roman caps and lower case with Italic caps and lower case

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz . , - : ; ’ ?
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiffflſ ; ?
$1234567890 ® ®

LEFT — *Stopbars S500* — RIGHT

Keybank C—Keybars QC
4 Keybutton Clips

Keybank C—Keybars QC
1 Keybutton Clip

Arrangement QC2

Fourteen- and Eighteen-Point Composition: Roman caps and lower case with Boldface (C2) caps and lower case

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz . , - : ; ’
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz . , - : ; ’ ?
$1234567890 ® ®

LEFT — *Stopbars S500* — RIGHT

Keybank C—Keybars QC
4 Keybutton Clips

Keybank C—Keybars QC2
1 Keybutton Clip

Plate Gothic

Size No. 1
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
$1234567890 . , - : ; ’ ’

Size No. 2
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
$1234567890 . , - : ; ’ ’

Size No. 3
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
$1234567890 . . - : ; ’ ’

Size No. 4
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
$1234567890 - : ; ’ ’

: ; ’ ’ ® ® ® *base of cap X*

LEFT — RIGHT

Keybank PG—Keybar PG — *Keybank PG—Keybar PG*

No. 1A. Book Arrangement C

Composition Matrices

6 Point No. 1A, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving the brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an *atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent*

12345 abcdefghijklmnopqrstuvwxyz 67890$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

8 Point No. 1A, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant, when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more *solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contem-*

12345 abcdefghijklmnopqrstuvwxyz 67890$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

10 Point No. 1A, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted *as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and con-*

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are par*ticularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances,*

12345 abcdefghijklmnopqrstuvwxyz 67890$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

No. 4A. Book Arrangement C

Composition Matrices

10 Point No. 4A, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and *concrete examples of the work with which they may be particularly engaged. Yet it is only in very rare*

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its mate*rial appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor*

12345 abcdefghijklmnopqrstuvwxyz 67890$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

No. 5A. Book Arrangement C

Composition Matrices

5½ Point No. 5A, 7¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and *original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If*

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Ems a to z 16.92 **Words to Pica .61**

6 Point No. 5A, 7¾ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If all the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with all its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of all that talent and genius have accomplished and are now accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of all our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and the startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, the more solidly endowed student will at least spend as much of his time in avoiding mis*takes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after*

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Ems a to z 16.59 **Words to Pica .57**

7 Point No. 5A, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are more particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their greatest achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young *man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early*

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Ems a to z 15.60 **Words to Pica .52**

8 Point No. 5A, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slav*ishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind*

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Ems a to z 14.42 **Words to Pica .49**

No. 5A. Book Arrangement C

Composition Matrices

9 Point No. 5A, 9¾ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish *in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and*

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Ems a to z 12.11 **Words to Pica .52**

11 Point No. 5A, 11½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and as original as he may, he cannot well afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those con*cerned in what are accepted as the fine arts, the learned sciences, and the professions sur-*

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Ems a to z 13.42 **Words to Pica .38**

The Monotype System

COMPOSING room efficiency can be obtained only by keeping clearly in mind this fact: *The composing room of a printing plant is a great deal more than a place in which to operate composing machines;* it is a department maintained to produce composition complete, locked-up in chases ready for printing.

THE MONOTYPE is the only composing machine that recognizes the existence of the hand compositor. It is not built upon the impossible theory that the compositor can be driven from the printing industry; instead, it provides the means for increasing his efficiency and making his work highly profitable to his employer.

NOT ONLY does the Monotype furnish a product that the compositor can correct and alter without the help of the machine operator, but also, since it is a complete type foundry, it supplies the compositor with all the equipment he requires to work efficiently—type, space material, rules, leads, and slugs.

THE MONOTYPE is the simplest and fastest composing machine, a machine so free from mechanical limitations that it handles the most intricate composition as easily as straight matter.

THE MONOTYPE SYSTEM increases the efficiency of every composing room employee by eliminating distribution, thus giving a much lower cost than is possible with any other composing machine.

No. 8A. Book Arrangement C

Composition Matrices

4 Point No. 8A, 5 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences; and professions, surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great example, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences; and professions surround themselves with the history, the literature, and concrete examples of the work which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and *original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences; and professions surround themselves with the history, the literature, and con-*

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4½ Point No. 8A, 6 Set on 5 Point Body

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception *of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what*

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No. 8A. Book Arrangement C

Composition Matrices

5 Point No. 8A, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot well afford to discard knowledge of what has gone before or is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, *and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material*

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6 Point No. 8A, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant, when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the *blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he*

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7 Point No. 8A, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven *to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes*

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8 Point No. 8A, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters *faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness*

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No. 8A. Book Arrangement C

Composition Matrices

9 Point No. 8A, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurten-*ances, is to be found in a printing office. Art does not flourish in the hidden places, nor under restraint, nor in*

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10 Point No. 8A, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround *themselves with the history, literature, and concrete examples of the work with which they are particularly*

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11 Point No. 8A, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those *concerned in what are accepted as the fine arts, the learned sciences, and professions surround*

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12 Point No. 8A, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs *an art, they must be willing, and show that they are willing, to subject it to such laws as*

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No. 8A. Book Arrangement S500

Composition Matrices

14 Point No. 8A, 14 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere with its material appurtenances, is

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18 Point No. 8A, 18 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to

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Class C Matrices. Fonts shown on this page not included in Library and will not be leased. To use these faces for composing matter in justified lines S500 stop bars are required. Use left keybars QC; use right keybars QC when combined with Italic; use right keybars QC2 when combined with Boldface; use standard keybanks. The 18 point attachment and S500 wedges are required for casting.

No. 8C. Book Arrangement S500

Composition Matrices

14 Point No. 8C, 14 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere with its material appurtenances, is to be found in a printing office. Art does not

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18 Point No. 8C, 18 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have

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Class C Matrices. Fonts shown on this page not included in Library and will not be leased. To use these faces for composing matter in justified lines S500 stop bars are required. Use left keybars QC for the Roman; use right keybars QC for the Italic; use standard keybanks. The 18 point attachment and S500 wedges are required for casting.

No. 13A. Book Arrangement C

Composition Matrices

6 Point No. 13A, 8¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower *and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes*

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7 Point No. 13A, 9¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and as original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great *achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired*

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8 Point No. 13A, 9¾ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in *a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what*

MONOTYPE FACES

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No. 14A. Book Arrangement C

Composition Matrices

8 Point No. 14A, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to *study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from*

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12 Point No. 14A, 11 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as

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12 Point No. 214A, 11 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that *they are willing, to subject it to such laws as have made its sister arts so free. All those*

MONOTYPE FACES

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No. 19A. Book Arrangement C

Composition Matrices

6 Point No. 19A, 7½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of all that talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes *very tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of*

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of all that talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes very tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford *to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to*

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8 Point No. 19A, 8¾ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from *the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man*

MONOTYPE FACES

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Note.—This sheet shows an additional point size of a series now in your specimen book. Use gummed edge to paste on sheet showing other sizes of No. 20A.

Composition Matrices

7 Point No. 20A, 8 Set **Book Arrangement C**

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that *we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly*

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No. 20A. Book Arrangement C

Composition Matrices

6 Point No. 20A, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the *blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he*

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8 Point No. 20A, 8¾ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. *For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faith-*

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9 Point No. 20A, 9¾ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with *its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places,*

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10 Point No. 20A, 10½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, *the literature, and concrete examples of the work with which they are particularly engaged. Yet it*

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No. 20A. Book Arrangement C

Composition Matrices

11 Point No. 20A, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those *concerned in what are accepted as the fine arts, the learned sciences, and professions surround*

MONOTYPE FACES

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12 Point No. 20A, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of *today do not wish to be esteemed arrogant when they term this calling of theirs an art,*

MONOTYPE FACES

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14 Point No. 20

ABSOLUTE HEIGHT TO PAPER
Each Type is Finished Absolutely before it Leaves the Mold. It is not "Near Perfect," but Ready to Use
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18 Point No. 20

ELEVEN GOVERNMENTS
Throughout the World use the Monotype on all Classes of Plain and Intricate Work
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INTRICATE WORK
No Job is too Intricate for the "One-type-at-a-time" Machine
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Expense Reduced to the Bare Cost of the Monotype Metal
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To Buy, To Maintain, To Run
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NEWSPAPER AND JOB OFFICES
Composing Matter Always Considered as Strictly Handwork, Saving Money and Time with the Monotype
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18 Point No. 201

THE MONOTYPE SCHOOL
Furnishes Free Instruction for Caster and Keyboard to Ambitious Compositors
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CONTINUOUS LINES
Of Sixty Picas; a Record Unequalled by Any Other Machine
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A GOOD MACHINE
Must Cast Separate Type. It is the Only and Profitable Way
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ALL ADVERTISERS
Prefer Monotype Composition
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No. 34A. Book Arrangement C

Composition Matrices

6 Point No. 34A, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot well afford to discard *knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when*

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8 Point No. 34A, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are more particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great *exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may*

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9 Point No. 34A, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, *nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow*

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10 Point No. 34A, 9½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. *Yet it is only in rare instances that such an atmosphere, with all its material appurtenances, is to be found in a*

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No. 34A. Book Arrangement C

Composition Matrices

11 Point No. 34A, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround *themselves with the history, literature, and concrete examples of the work with which they are particularly*

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12 Point No. 34A, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as *have made its sister arts so free. All those concerned in what are accepted as the fine arts, the*

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No. 36A. Book Arrangement C

Composition Matrices

6 Point No. 36A, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot well afford to discard *knowledge of what has gone before or is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they*

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8 Point No. 36A, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to *study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from*

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9 Point No. 36A, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not *flourish in the hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and*

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10 Point No. 36A, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and *concrete examples of the work with which they are particularly engaged. Yet it is only in very rare*

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No. 36A. Book Arrangement C

Composition Matrices

11 Point No. 36A, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine *arts, the learned sciences, and professions surround themselves with the history, literature, and*

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12 Point No. 36A, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show *that they are willing, to subject it to such laws as have made its sister arts so free.*

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14 Point No. 36

ALL MATTER IS STRAIGHT MATTER
Tariff, Tabular and Intricate Catalogue Composition Handled like Straight Matter on the Monotype
$1234567890

18 Point No. 36

GET A TYPE CASTER
Convert it into a Composing Machine for Casting all Kinds of Justified Ready-to-print Matter
$1234567890

24 Point No. 36

THE ONLY MACHINE
Having a Complete and Varied Assortment of its own Matrices
$1234567890

30 Point No. 36

A MATRIX LIBRARY
All Faces Leased to Customers, just like a Circulating Library
$1234567890

36 Point No. 36

BUY A MACHINE
With a Repeat-order Record
$1234567890

14 Point No. 361

PROGRESSIVE PUBLISHERS
Say our Type Caster is one of the best Advertising Solicitors they ever Employed for their Daily and Sunday Papers
$1234567890

18 Point No. 361

IT SATISFIES ADVERTISERS
Monotype Composition is a Business Puller for the Advertising Department
$1234567890

24 Point No. 361

ADVERTISING COSTS
Reduced and Advertisers Pleased with Clean Monotype Work
$1234567890

30 Point No. 361

MAKING NEW TYPE
For Every Use in a Newspaper Office with the Monotype
$1234567890

36 Point No. 361

MONOTYPE TYPE
Makes a Smart Newspaper
$1234567890

Note.—This sheet shows the 11 point No. 150A matrices arranged for cancellation work. Use gummed edge to paste on sheet showing the No. 150A series

Composition Matrices

11 Point No. 195A, 12½ Set **Arrangement S2489**

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that

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These matrices are the same as the 11 point No. 150A except that they are arranged for cancellation work. Price Class D. Special keybar required for composition. Not included in library and not leased.

No. 150A. Book Arrangement C

Composition Matrices

6 Point No. 150A, 7½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of all that talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes very tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality *is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful pre-*

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7 Point No. 150A, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the *richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who*

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8 Point No. 150A, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For, to follow precedent wisely does not mean to imitate slavishly *one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind*

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9 Point No. 150A, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to *be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignor-*

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No. 150A. Book Arrangement C

Composition Matrices

10 Point No. 150A, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the liter*ature, and concrete examples of the work with which they are particularly engaged. Yet it is*

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11 Point No. 150A, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. *All those concerned in what are accepted as the fine arts, the learned sciences, and the*

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12 Point No. 150A, 12½ Set

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firmer conception of all useful precedent and of the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and *his profession. If the printers of today do not wish to be esteemed too arrogant*

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firmer conception of all useful precedent and of the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and his profession. If the printers of today do not wish to be esteemed too arrogant *when they term this calling of theirs an art, they must be willing, and show that*

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No. 152A. Book Arrangement C

Composition Matrices

8 Point No. 152A, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the *richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who*

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10 Point No. 152A, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare *instances that such an atmosphere, with its material appurtenances, is to be found in a printing office.*

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No. 175A. Book Arrangement C

Composition Matrices

5 Point No. 175A, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, *nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slav-*

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6 Point No. 175A, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the *blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he*

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7 Point No. 175A, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven *to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes*

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8 Point No. 175A, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters *faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness*

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No. 175A. Book Arrangement C

Composition Matrices

9 Point No. 175A, 9 set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurte-*nances, is to be found in a printing office. Art does not flourish in the hidden places, nor under restraint, nor in*

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10 Point No. 175A, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences and the professions, surround *themselves with the history, literature, and concrete examples of the work with which they are particularly*

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12345 abcdefghijklmnopqrstuvwxyz 67890$

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11 Point No. 175A, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a very firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those *concerned in what are accepted as the fine arts, the learned sciences and professions, surround*

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12 Point No. 175A, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs *an art, they must be willing, and show that they are willing, to subject it to such laws as*

1234 abcdefghijklmnopqrstuvwxyz 567$

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1234 abcdefghijklmnopqrstuvwxyz 567$

ABCDEFGHIJKLMNOPQRSTUVW

14 Point No. 175

THE HIGHEST QUALITY OF PRINTING
Is the kind that pays the largest profits and holds customers. It is one of the essentials of a successful business
$1234567890

18 Point No. 175

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ.,:;-'!?
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl
$1234567890

A full font consists of 81 characters as listed above

24 Point No. 175

OUR SUCCESS
Is based upon the success of the Monotype printer who is producing quality
$1234567890

30 Point No. 175

A GREAT ASSORTMENT
Of beautiful faces is at your command in the Matrix Library
$1234567890

36 Point No. 175

A TYPE CASTER
Is a good thing to start with
$1234567890

14 Point No. 1751

EVERY ADVERTISING MAN SHOULD KNOW
Where the Monotype stands in relation to the thoughts he writes, the space he buys and the white paper he uses
$1234567890

18 Point No. 1751

MONOTYPE COMPOSITION
Is clean, accurate, legible, neat and well spaced—all that can be said of good composition
$1234567890

24 Point No. 1751

THE MONOTYPE
Is a machine that brings into existence new type and new rule for every job
$1234567890

30 Point No. 1751

MONOTYPE TYPE
Answers every possible requirement of particular advertisers
$1234567890

36 Point No. 1751

MONOTYPE
Will make a good impression
$1234567890

No. 175A. Book Arrangement S500

Composition Matrices

14 Point No. 175A, 14 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere with its material appurtenances, is

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18 Point No. 175A, 18 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to

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Class C Matrices. Fonts shown on this page not included in Library and will not be leased. To use these faces for composing matter in justified lines S500 stop bars are required. Use left keybars QC; use right keybars QC when combined with Italic; use right keybars QC2 when combined with Boldface; use standard keybanks. The 18 point attachment and S500 wedges are required for casting.

No. 175C. Job Arrangement QC

Composition Matrices

14 Point No. 175C, 14 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere with its material appurtenances, is to be found in a printing office. Art

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18 Point No. 175C, 18 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to

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Class C Matrices. Fonts shown on this page not included in Library and will not be leased. To use these faces for composing matter in justified lines S500 stop bars are required. Use left keybars QC for the Roman; use right keybars QC for the Italic; use standard keybanks. The 18 point attachment and S500 wedges are required for casting.

14 Point No. 375

THE MONOTYPE HAS MADE IT POSSIBLE
To use Commercially, brand new Type for Every Job and Insures the Highest Quality of Composition and Press Work
$1234567890

18 Point No. 375

THE ONLY MACHINE THAT
Casts Type, Space Material and Rules in all sizes from Five to Thirty-six Points inclusive
$1234567890

24 Point No. 375

THERE ARE NO SLOW SPOTS
On the Keyboard; There is the Same Identical Movement to Every Key
$1234567890

30 Point No. 375

THE MONOTYPE
Is the Only Flexible Machine Known to the Printing Industry
$1234567890

36 Point No. 375

NO OFFICE
Is Complete without a Monotype
$1234567890

14 Point No. 3751

A DIGNIFIED ITALIC LETTER
Close Fitting, With Slight Slope and Few Kerns. It is Very Adaptable to Many Classes of Work
$1234567890

18 Point No. 3751

THE MOST SEVERE TESTS MADE
By Printers prove that the Monotype is Cheaper and Better than any other Composing Machine
$1234567890

24 Point No. 3751

THE MONOTYPE
Is the only Composing Machine that Furnishes a Product Identical with Foundry Type
$1234567890

30 Point No. 3751

THE MONOTYPE SYSTEM
Means the Complete Revolution of Your Composing Room
$1234567890

36 Point No. 3751

RAISE YOUR
Quality and Reduce all Complaints
$1234567890

No. 216A. Book Arrangement C4

Composition Matrices

8 Point No. 216A, 5½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it

MONOTYPE FACES

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Ems a to z 8.78 **Words to Pica .80**

Old Style Figures

THE characteristic of the old style figure which has been handed down to us from the earliest designs of old style type faces has been the irregularity of ascending and descending characters, usually termed old style or "hanging" figures. Consequently, most of our old style faces are shown here with the proper figures, that is, the old style or hanging figures, as part of the font.

Recognizing that some printers desire to use a lining figure, we have designed old style lining figures for most of our old style faces. Specimens of these will be found in the section of this specimen book devoted to figures and can be identified by the symbol G following the point size in place of F. In cases where an old style lining figure has not been designed specially for the face selected the figure specimen sheets will show the face that is the best match.

In ordering old style matrices, whether in partial or complete fonts, be sure and specify old style lining figures if desired, giving their proper symbol; otherwise we always furnish standard old style figures if made.

No. 15E. Book Arrangement C

Composition Matrices

6 Point No. 15E, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the *blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he*

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7 Point No. 15E, 8 Set

MONOTYPE FACES

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8 Point No. 15E, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters *faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness*

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9 Point No. 15E, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in *ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow*

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No. 15E. Book Arrangement C

Composition Matrices

10 Point No. 15E, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround *themselves with the history, literature, and concrete examples of the work with which they are particularly*

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11 Point No. 15E, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as *have made its sister arts so free. All those concerned in what are accepted as the fine arts, the*

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12 Point No. 15E, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs *an art, they must be willing, and show that they are willing, to subject it to such laws*

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Old Style Figures

THE characteristic of the old style figure which has been handed down to us from the earliest designs of old style type faces has been the irregularity of ascending and descending characters, usually termed old style or "hanging" figures. Consequently, most of our old style faces are shown here with the proper figures, that is, the old style or hanging figures, as part of the font.

Recognizing that some printers desire to use a lining figure, we have designed old style lining figures for most of our old style faces. Specimens of these will be found in the section of this specimen book devoted to figures and can be identified by the symbol G following the point size in place of F. In cases where an old style lining figure has not been designed specially for the face selected the figure specimen sheets will show the face that is the best match.

In ordering old style matrices, whether in partial or complete fonts, be sure and specify old style lining figures if desired, giving their proper symbol; otherwise we always furnish standard old style figures if made.

No. 16E. Book Arrangement C

Composition Matrices

6 Point No. 16E, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and must show that they are willing to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in the hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the *blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he*

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7 Point No. 16E, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and from organized system an attitude of our own. The sprightly *minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven*

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8 Point No. 16E, 8½ Set

MONOTYPE FACES

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9 Point No. 16E, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to *follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully,*

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No. 16E. Book Arrangement C

Composition Matrices

10 Point No. 16E, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and *concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances*

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11 Point No. 16E, 11 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those *concerned in what are accepted as the fine arts, the learned sciences, and professions surround*

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12 Point No. 16E, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs *an art, they must be willing, and show that they are willing, to subject it to such laws as*

MONOTYPE FACES

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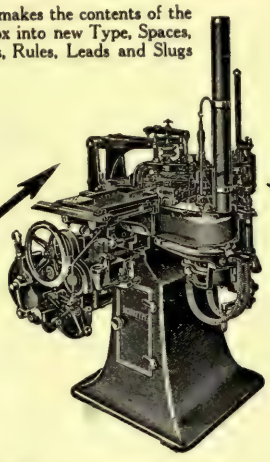
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THE NON-DISTRIBUTION EFFICIENCY CIRCLE

CREATED BY THE LANSTON MONOTYPE MACHINE CO.

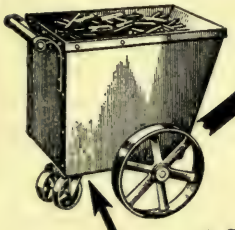
(2) Our Type&Rule Caster

Which makes the contents of the Hell Box into new Type, Spaces, Borders, Rules, Leads and Slugs



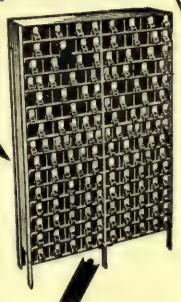
(1) The Hell Box

Here is collected the "raw material" which the Type and Rule Caster makes into new equipment



(3) The Storage Cabinet

From this reservoir the "tools" of the compositors are drawn to fill the type cases

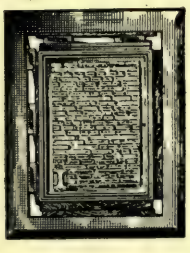


Non-Distribution

Non-Distribution: The system by which each compositor is continuously supplied with new type, spacing material, high and low leads, slugs, and rules directly from the Monotype Type-&-Rule Caster, which makes this material so economically that whole pages, after use, are melted up to make new material; it makes the compositor's work a pleasure by cutting out the drudgery of distribution, leaving him free to spend all his time building ideas into type form without having to stop and tear down old jobs to get material; it eliminates non-productive time by using all the compositors all the time on constructive work

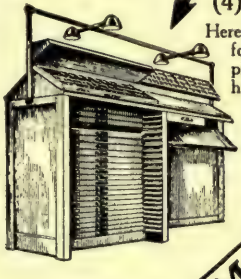
(5) The Form

From here, without any breaking-up, or sorting out, or distribution, the complete pages are dumped in the Hell Box



(4) The Cases

Here, without delays for distribution, picking or sorts-hunting, the copy is set up ready for the form



It costs less to make new type than to distribute used type

No. 21E. Book Arrangement C

Composition Matrices

4½ Point No. 21E, 5½ Set

Left-hand column cast on 7-point body. **Right-hand column cast on 5-point body**

MONOTYPE FACES

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Ems a to z 15.68 **Words to Pica .80**

No. 21E. Book Arrangement C

Composition Matrices

5 Point No. 21E, 6½ Set

MONOTYPE FACES

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Ems a to z 16.69 **Words to Pica .68**

5½ Point No. 21E, 6½ Set

MONOTYPE FACES

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Ems a to z 15.16 **Words to Pica .68**

6 Point No. 21E, 7 Set

MONOTYPE FACES

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Ems a to z 14.98 **Words to Pica .63**

7 Point No. 21E, 8 Set

MONOTYPE FACES

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Ems a to z 14.68 **Words to Pica .55**

8 Point No. 21E, 8½ Set

MONOTYPE FACES

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Ems a to z 13.63 **Words to Pica .52**

9 Point No. 21E, 9 Set

MONOTYPE FACES

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Ems a to z 12.83 **Words to Pica .49**

Old Style Figures

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Recognizing that some printers desire to use a lining figure, we have designed old style lining figures for most of our old style faces. Specimens of these will be found in the section of this specimen book devoted to figures and can be identified by the symbol G following the point size in place of F. In cases where an old style lining figure has not been designed specially for the face selected the figure specimen sheets will show the face that is the best match.

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No. 21E. Book Arrangement C

Composition Matrices

10 Point No. 21E, 10¼ Set

MONOTYPE FACES

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Ems a to z 13.17 **Words to Pica .43**

11 Point No. 21E, 11¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine *arts, the learned sciences, and the professions surround themselves with the history, litera-*

1234 abcdefghijklmnopqrstuvwxyz 567$
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234 abcdefghijklmnopqrstuvwxyz 567$
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Ems a to z 13.13 **Words to Pica .39**

12 Point No. 21E, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of *today do not wish to be esteemed arrogant when they term this calling of theirs an art,*

MONOTYPE FACES

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12345 abcdefghijklmnopqrstuvwxyz 67890$
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Ems a to z 12.83 **Words to Pica .37**

14 Point No. 21

THE MONOTYPE STANDS FOR QUALITY
At the same time Reducing Costs and Maintaining Prices that Leave Reasonable Profits for the Printer
$1234567890

18 Point No. 21

THE CONVERTIBLE MACHINE
At first a Type Caster; add the Parts to set Matter in Justified Lines when you want to
$1234567890

24 Point No. 21

MONOTYPE LINE
Means a Standard Line. Interchangeable for all Sizes and Faces
$1234567890

30 Point No. 21

A LABOR SAVING
Profit Maker & Business Builder for the Progressive Printer
$1234567890

36 Point No. 21

SPACES AND QUADS
Cast Easily from Old Metal
$1234567890

No. 21E. Book Arrangement S500

Composition Matrices

14 Point No. 21E, 14 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere with its material appurtenances, is

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18 Point No. 21E, 18 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to

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1234567890$

Class C Matrices. Fonts shown on this page not included in Library and will not be leased. To use these faces for composing matter in justified lines S500 stop bars are required. Use left keybars QC for the Roman; use right keybars QC2 for the Boldface; use standard keybanks. The 18 point attachment and S500 wedges are required for casting.

No. 21G. Book Arrangement S500

Composition Matrices

14 Point No. 21G, 14 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere with its material appurtenances, is to be found in a printing office. Art does not

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18 Point No. 21G, 18 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have

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Class C Matrices. Fonts shown on this page not included in Library and will not be leased. To use these faces for composing matter in justified lines S500 stop bars are required. Use left keybars QC for the Roman; use right keybars QC2 for the Boldface; use standard keybanks. The 18 point attachment and S500 wedges are required for casting.

Old Style Figures

THE characteristic of the old style figure which has been handed down to us from the earliest designs of old style type faces has been the irregularity of ascending and descending characters, usually termed old style or "hanging" figures. Consequently, most of our old style faces are shown here with the proper figures, that is, the old style or hanging figures, as part of the font.

Recognizing that some printers desire to use a lining figure, we have designed old style lining figures for most of our old style faces. Specimens of these will be found in the section of this specimen book devoted to figures and can be identified by the symbol G following the point size in place of F. In cases where an old style lining figure has not been designed specially for the face selected the figure specimen sheets will show the face that is the best match.

In ordering old style matrices, whether in partial or complete fonts, be sure and specify old style lining figures if desired, giving their proper symbol; otherwise we always furnish standard old style figures if made.

No. 221E. Book Arrangement C

Composition Matrices

9 Point No. 221E, 9¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples *of the work with which they may be particularly engaged. Yet it is only in very rare instances that such an atmos-*

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden *places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accom-*

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No. 321E. Book Arrangement C

Composition Matrices

5½ Point No. 321E, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, not in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in *avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes*

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, not in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those *concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete*

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No. 31E. Book Arrangement C

Composition Matrices

6 Point No. 31E, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the

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7 Point No. 31E, 7¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant, when they term this calling of theirs an art, they must be willing, and show that they are willing,

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9 Point No. 31E, 8¾ Set

MONOTYPE FACES

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No. 31E. Book Arrangement C

Composition Matrices

6 Point No. 31E, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot well afford to discard *knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when*

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7 Point No. 31E, 7¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant, when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more *solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle*

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8 Point No. 31E, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently *derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man,*

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9 Point No. 31E, 8¾ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are more particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor even in ignorance of what talent and *genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to*

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No. 31E. Book Arrangement C

Composition Matrices

10 Point No. 31E, 9½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete *examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an*

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11 Point No. 31E, 10¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those *concerned in what are accepted as the fine arts, the learned sciences, and the professions surround them-*

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12 Point No. 31E, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show *that they are willing, to subject it to such laws as have made its sister arts so free. All those*

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THE
STYLE D KEYBOARD
Typewriter Arrangement

AS EASY TO LEARN AND AS EASY TO OPERATE AS A UNIVERSAL KEYBOARD TYPEWRITER; THE SIMPLEST, FASTEST, AND MOST FLEXIBLE COMPOSING MACHINE

The Typewriter Composing Machine

Key arrangement and action are the same as all standard typewriters. *Would you buy a typewriter without the Universal Keyboard?* Why then consider a composing machine with the key arrangement determined by the mechanical limitations of the machine?

¶

The Monotype system forces no fixed combination of matrices upon the printer; with the same Roman matrices *he may use italic or a choice of boldfaces*, without in any way affecting the arrangement of characters at the Keyboard.

¶

Whether you are in the market for composing machinery now or not, *you owe it to yourself to investigate our "Style D" Keyboard*—one of the truly great developments in the printing industry.

?

Would *you* buy a Typewriter without the Universal Keyboard?

No. 37E. Book Arrangement C

Composition Matrices

6 Point No. 37E, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot well afford to discard *knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when*

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12345 abcdefghijklmnopqrstuvwxyz 67890$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

7 Point No. 37E, 7¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more *solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle*

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12345 abcdefghijklmnopqrstuvwxyz 67890$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

8 Point No. 37E, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently *derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young*

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12345 abcdefghijklmnopqrstuvwxyz 67890$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

9 Point No. 37E, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in *ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow*

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

The redesigned characters shown below have been made to use with the No. 37E series and are symboled H9:

T	shown here in the 12 point size, is made in 8, 9, 10, 11, and 12 point. Symboled H9-37G
J, Y, Q, h, y, ct	shown here in the 12 point size, are made in 8, 10, 11, and 12 point. Symboled H9-37G
ct	shown here in the 12 point size, is made in 10, 11, and 12 point. Symboled H9-37E
ſ	shown here in the 12 point size, is made in 11 and 12 point. Symboled H9-37E
ſi, ſt, ſh	are made in 11 point. Symboled H9-37E
ſ, ſi, ſt, ſh, ſſ, ſl, ſſi	are made in 11 point. Symboled H9-37G

These are all regular price characters, with the exception of the long "s" matrices (single or in combination), which are Class G.

edge to paste on sheet showing other sizes of same face.

The redesigned characters shown below have been made to use with the No. 37E series and are symboled H9:

T	shown here in the 12 point size, is made in 8, 9, 10, 11, and 12 point. Symboled H9-37G
J, Y, Q, h, y, ct	shown here in the 12 point size, are made in 8, 10, 11, and 12 point. Symboled H9-37G
ct	shown here in the 12 point size, is made in 10, 11, and 12 point. Symboled H9-37E
ſ	shown here in the 12 point size, is made in 11 and 12 point. Symboled H9-37E
ſi, ſt, ſh	are made in 11 point. Symboled H9-37E
ſ, ſi, ſt, ſh, ſſ, ſl, ſſi	are made in 11 point. Symboled H9-37G

These are all regular price characters, with the exception of the long "s" matrices (single or in combination), which are Class G.

No. 37E. Book Arrangement C

Composition Matrices

10 Point No. 37E, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround *themselves with the history, literature, and concrete examples of the work with which they are particularly*

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11 Point No. 37E, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as *have made its sister arts so free. All those concerned in what are accepted as the fine arts, the*

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12 Point No. 37E, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs *an art, they must be willing, and show that they are willing, to subject it to such laws as*

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws *as have made its sister arts so free. All of those concerned in what are accepted as the*

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14 Point No. 37

MONOTYPE SPEED OF PRODUCTION
Makes Type so Cheaply that it Costs Less to Make New Type than to Distribute your Worn-out Foundry Faces
$1234567890

18 Point No. 37

THE BEST AND THE CHEAPEST
The only Machine with an Unmatched Record for Repeat Orders from Satisfied Customers
$1234567890

24 Point No. 37

THE TYPE CASTER
That Others Have Tried and are Trying to Imitate, but Without Success
$1234567890

30 Point No. 37

QUALITY PAYS
It is the Best and the Only Lever to Raise Your Prices
$1234567890

36 Point No. 37

OUR TYPE CASTER
Makes Type for the Cases
$1234567890

14 Point No. 371

GOOD TYPOGRAPHIC DISPLAY
Of Value to the Advertiser, with Clear, Sharp Faces, is the Daily Product of the Versatile Monotype on Department Store Ads.
$1234567890

18 Point No. 371

PROGRESSIVE DAILIES
All Use the Monotype to Set and Cast Department Store Ads.
It Saves Time, Money and Worry
$1234567890

24 Point No. 371

THIRTY-FIVE HUNDRED
Machines in Daily Use on All Kinds of Work all over the World
$1234567890

30 Point No. 371

SUPERIORITY PROVED
By 38 per cent. Repeat Orders from our Satisfied Customers
$1234567890

36 Point No. 371

BOOKS & CATALOGS
Cast on the Machine with Faces
$1234567890

Old Style Figures

THE characteristic of the old style figure which has been handed down to us from the earliest designs of old style type faces has been the irregularity of ascending and descending characters, usually termed old style or "hanging" figures. Consequently, most of our old style faces are shown here with the proper figures, that is, the old style or hanging figures, as part of the font.

Recognizing that some printers desire to use a lining figure, we have designed old style lining figures for most of our old style faces. Specimens of these will be found in the section of this specimen book devoted to figures and can be identified by the symbol G following the point size in place of F. In cases where an old style lining figure has not been designed specially for the face selected the figure specimen sheets will show the face that is the best match.

In ordering old style matrices, whether in partial or complete fonts, be sure and specify old style lining figures if desired, giving their proper symbol; otherwise we always furnish standard old style figures if made.

No. 137E. Book Arrangement C

Composition Matrices

6 Point No. 137E, 6½ Set

MONOTYPE FACES

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8 Point No. 137E, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to *study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from*

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9 Point No. 137E, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, to to be found in a printing office. Art does not *flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished*

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10 Point No. 137E, 10 Set

MONOTYPE FACES

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No. 137E. Book Arrangement C

Composition Matrices

11 Point No. 137E, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those *concerned in what are accepted as the fine arts, the learned sciences, and professions surround*

MONOTYPE FACES

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12 Point No. 137E, 12 Set

MONOTYPE FACES

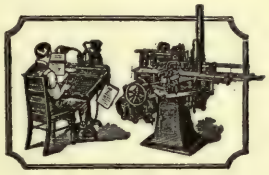
The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of *today do not wish to be esteemed arrogant when they term this calling of theirs an art,*

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs *an art, they must be willing, and show that they are willing, to subject it to such laws*

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THE ORIGINAL OLD CASLON ON THE MONOTYPE



THIS NEW MONOTYPE CASLON (the No. 337 Series) is a faithful reproduction of a face that has steadfastly maintained its popularity in spite of defilement by designers who have distorted this beautiful old face to suit the so-called "standard line" and in other ways endeavored to "modernize" a classic.

WE confidently rest our typographic reputation upon this real Caslon, for, although these matrices have been made in the cellular sizes from 7 to 12 point, for use on a composing machine, surely there is nothing "machinery" about the face here shown; all the charm of the original hand-cut letters has been preserved.

CASLON should be set leaded, and therefore we have made the face with its distinctive long descenders; for those who must set this face solid, almost a desecration, we have provided, in the cellular point sizes, matrices for the shortened descenders, but these are much less stubby than the descenders of most of the modern adaptations of this face.

ONE other point should be noted; Caslon was made to be printed upon hand-made paper—there was no machine-finish in those good old days. We have not attempted the impossible, to make a face that would be Caslon under totally different printing conditions.

WE have two other Caslons, the Nos. 37 and 137E Series; therefore we have made this new-old Caslon for our own satisfaction and to delight those who love to mix type, paper and brains. To show the great difference that paper makes in this face we here print it both on antique and on coated paper. *In ordering, please be sure to specify whether you wish the long or the short descenders.*

A faithful reproduction of the real old Caslon Series cut in the year 1720, by William Caslon, the first, of London

Fonts of Matrices of the No. 337 Series shown on these pages are sold at Class A prices
NOT INCLUDED IN MATRIX LIBRARY AND WILL NOT BE LEASED

26 THE STORY OF

Thousands of type faces have had their little day and been lost in oblivion in the five hundred years since typography was born. Considering this fact, *a type that can show an ever-increasing popularity after nearly two centuries of usefulness is one that is bound to make the printer pause to admire and respect*—not merely for reasons of art, but for hard facts of dollars and cents. Such a face is the type about which this article is written. The whole history of type founding shows no more brilliant achievement than the production by William Caslon, of London, in the early eighteenth century, of what we now call the Caslon Old Style type. Caslon was not trained to the business of type founding, but "learned it of his own genuine inclination," as seems to have been the case with many another famous designer of types. But he came prepared. Paralleling the experience of his famous predecessor of still two centuries earlier—Nicholas Jenson, of Venice, who was an engraver of coins before he produced his excellent fonts—Caslon had been apprenticed to an engraver of ornaments on gun-barrels. Printing, whose history is one of continuous alternation between good and bad periods, was at a low ebb

7-Point Monotype Standard Line

d Style 137

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8-Point Monotype Standard Line

58 THE ST

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fonts—Caslon had been apprenticed to an engraver of ornaments on gun-barrels. Printing, whose history is one of continuous alternation between good and bad periods, was at a low ebb artistically when Caslon came on the scene. To quote from Reed's "*A History of Old English Letter Foundries*": "A glance through any of the public prints of the day .....points to a depression and degeneration so marked that one is tempted to believe that the art of Caxton and Pynson and Day was rapidly be-

11-Point Monotype Standard Line

D STYLE 9

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9-Point Monotype Standard Line

Thousands of type faces have had their little day and been lost in oblivion in the five hundred years since typography was born. Considering this fact, *a type that can show an ever-increasing popularity after nearly two centuries of usefulness is one that is bound to make the to admire and respect*—not merely for hard facts of dollars and cents. Such pe about which this article is written. of type founding shows no more brilliant than the production by William Caslon the early eighteenth century, of what Caslon Old Style type. Caslon was not to the business of type founding, but own genuine inclination," as seems to er famous designer Paralleling the ex- still two centuries was an engraver of his excellent fonts engraver of orna- ose history is one d and bad periods,

12-Point Monotype Standard Line

STYLE 21

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10-Point Monotype Standard Line

This page exhibits the 337E Caslon on the Monotype Standard Line. It combines with other Monotype faces on their own bodies. For those printers who wish to use this face by itself, and who desire to match the original Caslon, we furnish matrices for longer descenders, the body being lengthened one point *below* the Monotype line. (*For specimen showing long descenders as on original Caslon, see opposite page.*)

64 The Story of Caslon Old Style

Thousands of type faces have had their little day and been lost in oblivion in the five hundred years since typography was born. Considering this fact, *a type that can show an ever-increasing popularity after nearly two centuries of usefulness is one that is bound to make the printer pause to admire and respect*—not merely for reasons of art, but dollars and cents. Such a face is the type this article is written. The whole history shows no more brilliant achievement than William Caslon, of London, in the early of what we now call the Caslon Old Style not trained to the business of type foundi of his own genuine inclination," as seem case with many another famous designer came prepared. Par predecessor of still t of Venice, who was his excellent fonts of engraver of orname tory is one of contin bad periods, was at the scene. To quote

12-Point Roman (11-Point with Long Descenders)

22 THE S

Thousands of type fa day and been lost in ob dred years since typo sidering this fact, *a ty increasing popularity a of usefulness is one the printer pause to admire* for reasons of art, but and cents. Such a face this article is written type founding shows n ment than the produc of London, in the early eighteenth century, of what we now call the Caslon Old Style type. Caslon was not trained to the business of type founding, but "learned it of his own genuine inclination," as seems to have been the case with many another famous designer of types. But he came prepared. Paralleling the experience of his famous predecessor of still two centuries earlier—Nicholas Jenson, of Venice, who was an engraver of coins before he pro-

11-Point (10-Point with Long Descenders)

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10-Point (9-Point with Long Descenders)

138 *The Stor*

Thousands of type fa day and been lost in dred years since typo Considering this fact, *increasing popularity usefulness is one that printer pause to adm* merely for reasons of of dollars and cents. about which this art whole history of type brilliant achievemen William Caslon, of London, in the early eighteenth century, of what we now call the Caslon Old Style type. Caslon was not trained to the business of type founding, but "learned it of his own genuine inclination," as seems to have been the case with many another famous designer of types. But he came prepared. Paralleling the experience of his famous predecessor of still two centuries earlier—Nicholas Jenson, of Venice, who was

9-Point (8-Point with Long Descenders)

CASLON OLD STYLE 27

Thousands of type faces have had their little day and been lost in oblivion in the five hundred years since typography was born. Considering this fact, *a type that can show an ever-increasing popularity after nearly two centuries of usefulness is one that is bound to make the printer pause to admire and respect*—not merely for reasons of art, but for hard facts of dollars and cents. Such a face is the type about which this article is written. The whole history of type founding shows no more brilliant achievement than the production by William Caslon, of London, in the early eighteenth century, of what we now call the Caslon Old Style type. Caslon was not trained to the business of type founding, but "learned it of his own genuine inclination," as seems to have been the case with many another famous designer of types. But he came prepared. Paralleling the experience of his famous predecessor of still two centuries earlier —Nicholas Jenson, of Venice, who was an engraver of coins before he produced his excellent fonts—Caslon had been apprenticed to an en-

8-Point (7-Point with Long Descenders)

D STYLE 59

ir little day and dred years since this fact, a type popularity after ne that is bound mire and respect or hard facts of is the type about is written. The whole history of is no more brilliant achievement by William Caslon, of London, nth century, of what we now call yle type. Caslon was not trained ype founding, but "learned it of clination," as seems to have been another famous designer of types. ared. Paralleling the experience essor of still two centuries earlier of Venice, who was an engraver of coins before he produced his excellent fonts—Caslon had been apprenticed to an engraver of ornaments on gun-barrels. Printing, whose history is one of continuous alternation between good and bad periods, was at a low ebb artistically when Caslon came on the scene. To quote from Reed's "A History of Old English Letter Foundries": "A glance through any of the public prints of the day.....points to a depression and degeneration so marked that one is

12-Point Italic (11-Point with Long Descenders)

The sizes of 337E Series shown above have been increased one point in body-size to accommodate the thirty long descenders of the original Caslon, the body being lengthened one point *below* the Monotype line. Thus, the eleven-point here exhibited is identical with the ten-point standard line, with the exception of its descenders. (*For specimen showing shortened descenders of Monotype Standard Line, see opposite page.*)

The Story of Caslon Old Style

By Everett R. Currier

Reprinted from Monotype, *A Journal of Composing-room Efficiency*

THOUSANDS of type faces have had their little day and been lost in oblivion in the five hundred years since typography was born. Considering this fact, a type that can show an ever-increasing popularity after nearly two centuries of usefulness is one that is bound to make the printer pause to admire and respect—*not merely for reasons of art, but for hard facts of dollars and cents.* Such a face is the type about which this article is written.

The whole history of type founding shows no more brilliant achievement than the production by William Caslon, of London, in the early eighteenth century, of what we now call the Caslon Old Style type.

Caslon was not trained to the business of type founding, but "learned it of his own genuine inclination," as seems to have been the case with many another famous designer of types. But he came prepared. Paralleling the experience of his famous predecessor of still two centuries earlier—Nicholas Jenson, of Venice, who was an engraver of coins before he produced his excellent fonts—Caslon had been apprenticed to an engraver of ornaments on gun-barrels.

Printing, whose history is one of continuous alternation between good and bad periods, was at a low ebb artistically when Caslon came on the scene. To quote from Reed's *A History of Old English Letter Foundries:* "A glance through any of the public prints of the day.....points to a depression and degeneration so marked that one is tempted to believe that the art of Caxton and Pynson and Day was rapidly becoming lost in a wilderness of what a contemporary satirist terms 'brown sheets and sorry letter.'"

The actual birth of the Caslon Old Style followed an almost accidental circumstance. Caslon's first type was an Arabic which he had cut for a New Testament and Psalter for use in Eastern churches. To his specimen sheet of this face he had added his name as an imprint, cut in Pica Roman characters.

From this, he was advised to cut the whole font of Pica Roman. He did so, and the font thus produced was at once recognized as a masterpiece, excelling the letters of other founders of his time.

The year 1722, however, is the date most memorable in the Caslon history, for it marks the production of what is said to be the first size actually cast—English (the nearest equivalent to our 14-point).

More than half a century later (1788) our great American printer-statesman, Benjamin Franklin, wrote, in a letter to Caslon: *"I approve much of your Resolution not to send your types abroad upon Credit. Their Excellence will secure a sufficient Demand without it."*

But America had not waited for Franklin to import the Caslon type. It was apparently the staple during the pre-Revolutionary days of the Colonies, serving all purposes in their printing world, from bill heads, broadsides, pamphlets, and newspapers, to Proclamations and copies of the *Declaration of Independence*, and even to paper currency. *That Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate.*

It will thus be seen that the Old Style of Caslon had literally covered itself with glory in this country before even our grandfathers were old enough to be printers—that it has enjoyed a time-honored usefulness which no other type in history can parallel.

But its popularity was not continuous. Near the beginning of the Nineteenth century that style of types we now call Moderns began to appear and to catch the popular fancy, and the Caslon Old Style went gradually into partial eclipse, from which it did not emerge until half a century later.

How it was revived is now a fairly familiar story. The first William Caslon had long since passed away when in 1843 the Chiswick Press sought the Caslon foundry's aid in selecting a type which would be appropriate for printing *The Diary of Lady Willoughby*, a work of fiction, the period and diction of which were supposed to represent an earlier fashion, and for which the modern types would obviously be less suitable.

The original matrices were brought out from their long retirement and selected for this work, and a small font of Great Primer (18-point) cast from them. The results were so satisfying that eventually the Chiswick Press was supplied with complete series of the old fonts.

In 1858, following upon this revival in England, America entered into what might be called its second Caslon phase. Formerly, all Caslon type used in this country had been imported direct from London. But now, the Johnson Type Foundry (MacKellar, Smiths & Jordan Company) of Philadelphia, had fonts brought to their foundry, from which they made electrotype matrices.

The story of the Caslon Old Style from this point to the present is one of *slow but steady weaving into the fabric of modern American typography*—first into the more dignified and literary forms, and latterly into the popular forms of modern business and advertising. It is the story of a type whose vitality carried it through the worst period of typographical art and usage in history—the Victorian—the waning days of which can be vividly recalled by those of us who spent our apprenticeship amid the welter of fantastic job types then so popular. It is the story of a type that not only has held its supremacy as a body letter, but has lived to oust these types to an appreciable degree from the job and the advertisement.

A definite impetus to the increasing popularity of the Caslon Old Style may be credited to the late Arthur Turnure, who, as far back as 1882, published a magazine called the *Art Age*, which strove for the restoration of printing to its place as one of the arts; and who in 1892 selected the Caslon type for the dress of *Vogue*, established in that year.

This was the CASLON OLD STYLE's introduction to the magazine field, and was a fairly conspicuous event. In acknowledging the order for the type, the foundry from which it was purchased stated that *no such large fonts had been ordered for upwards of thirty years.*

The inevitable result of the CASLON OLD STYLE's now well-established popularity was the era of copying and imitation that set in. Each of the several foundries of the country started out to produce its own version and to put its own interpretation upon what the Caslon ought to be. And so, within a period of six or seven years beginning at 1900, were produced Caslons in "re-cut," "bold," "lightface," and other inferior variations, which were able to crowd their fine original model to a very limited margin of use. The lining system, by the way, had much to do with the inferiority of these variations, in its senseless stubbing of the descenders.

But there have been a few discriminating printers whose taste has held them to persistent use of the original Caslon—when it could be obtained. And in response to the work of these few, it might be said that a third Caslon phase had set in.

For now, in 1915, we find the original Caslon creeping steadily back into preference over its several imitations.

The Monotype Company saw the light a year or two ago and set themselves to the problem of placing the original Caslon on their machine. Whether they have succeeded or not may safely be left to the verdict of the critical upon examining these pages.

What is the secret of the CASLON OLD STYLE's long-lived popularity? Obviously, it must be explained finally on no other ground than that of supreme usefulness.

It is really hard to overrate the worth of Caslon type. Objections can be found in it, and exceptions may be taken to it. But the type has yet to be made that can match it for all around usefulness; for grace and dignity in high places, and for clearness and neatness in ordinary work. It comes nearer being foolproof in the hands of the bungling tyro and the venturesome compositor than almost any other type that can be mentioned. Of this type can be said that, if all other English types were suddenly to disappear from the face of the earth, it could successfully bear alone the burden of modern print.

The printing industry will have made a tremendous stride forward in efficiency (it is not always necessary to explain a good type face in terms of art!) when it has grasped the idea of intensive cultivation—of making a limited number of faces serve all general uses—of making the five alphabets of a single good book face cover the entire ground. This is the absolute secret of good typography, at a profit, under modern conditions—and under conditions of any period.

As to the source from which Caslon derived the famous Old Style that bears his name, I cannot do better than quote from an excellent and thorough article on the subject by Mr. Walter Gilliss, which appeared in the *Graphic Arts* for February, 1911:

"From certain characteristics in Caslon's types it seems evident that he gave attention to the models of Moxon, of whom the Rev. Rowe-Mores wrote: 'Moxon was the first of English letter-cutters who reduced to rule the Art which before him had been practised but by guess, and left to succeeding artists examples that they might follow his practise'; and no doubt he was aided much in his typefounding by the elaborate directions given by Moxon in his *Mechanick Exercises: Or the Doctrine of Handy-works. Applied to the Art of Mold-Making, Sinking the Matrices, Casting and Dressing of Printing-Letters.*

"And, too, we can trace the general form and style of Caslon Old Style through all the long line of Romans, back to the very earliest models. To be more explicit, it resembles closely the types cut by Christopher van Dyck and used by Daniel Elzevir, which is shown in the Specimen Sheet of March 5th, 1681. It is also closely allied to many of the types in the 1693 Specimen Book of the Oxford University Type Foundry which are believed to have been imported from Holland or cast at Oxford from Dutch Matrices.

"Caslon also resembles the types of Plantin, and the lower case of the Italic resembles the Italic found in *C. Salmasii Plinianae Exercitationes*, printed by E. Voskuyl in Utrecht, in 1689, and the Caslon capitals follow very closely the capitals of William Jansz Blaeu of Amsterdam; and the Gros Paragon Romain cut at the end of the Seventeenth Century, which appeared in the early specimens of Alberts and Uytwelf, of the Hague, and subsequently in the specimens of Freres Ploos Van Amstel, of Amsterdam, might almost be taken for the 24-point Caslon of today.

"And, again, the Roman seems closely allied to the Roman of Jenson used in the *Eusebius* of 1470, while the lower case resembles more closely still the Roman of Paul Manutius used in the *Theodoreti Urbis Cyri, Episcopi Invisiones Danielis Prophetae*, printed in Rome in 1562, whereas the capitals of the Roman which are strictly Italian in feeling are much smaller than 'Caslon' capitals of a similar body."

It can scarcely be gainsaid that the linking up of this splendid CASLON OLD STYLE *with the Monotype is a high achievement. If William Caslon were alive today he would undoubtedly write an enthusiastic O. K. on the proof-sheet of this Monotype Series*

These two pages (four and five), composed in nine point No. 337E, with long descenders, cast on a ten point body, show by contrast the remarkable difference in the appearance of the printed page, caused entirely by the paper used. Page four is printed on antique paper and thus maintains the beauty of the older styles of typography which has made this face so continuously popular. Page five is printed on coated paper made necessary by the conditions of modern printing and, while some of the artistic beauty of the Caslon has been sacrificed, the general effect of the printed page is beautiful

No. 337E. Book Arrangement C

Composition Matrices

7 Point No. 337E, 7¼ Set

Monotype Standard Line

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly *engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office.*

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7 Point No. 337E, 7¼ Set

With Long Descenders for 8-Point Body, Line Standard .075″

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, *nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely*

JQJgjpqy3579*JQfgjpqyfiflffffiffl34579*

These characters take the place of those in font at left

8 Point No. 337E, 8 Set

Monotype Standard Line

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those *concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature,*

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8 Point No. 337E, 8 Set

With Long Descenders for 9-Point Body, Line Standard .085″

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they *are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be*

JQJgjpqy3579*JQfgjpqyfiflffffiffl34579*

These characters take the place of those in font at left

9 Point No. 337E, 9 Set

Monotype Standard Line

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant *when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to*

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9 Point No. 337E, 9 Set

With Long Descenders for 10-Point Body, Line Standard .095″

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine *arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples*

JQJgjpqy3579*JQfgjpqyfiflffffiffl34579*

These characters take the place of those in font at left

The left column shows this face with slightly shortened descenders on Standard Monotype Line. The right column, directly opposite, shows the same sizes with long descenders, conforming to the Original Caslon, cast on a body that is one point size larger, the body being lengthened below the Monotype line

No. 337E. Book Arrangement C

Composition Matrices

10 Point No. 337E, 10 Set
Monotype Standard Line

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard *knowledge of what has gone before or what is now going on in his own trade and profession. If the*

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10 Point No. 337E, 10 Set
With Long Descenders for 11-Point Body, Line Standard .105″

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, *they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts*

JQjgjpqy3579*JQfgjpqyfiflffffiffl34579*

These characters take the place of those in font at left

11 Point No. 337E, 11 Set
Monotype Standard Line

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be *as able and original as he may, he cannot afford to discard knowledge of what has gone before or*

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11 Point No. 337E, 11 Set
With Long Descenders for 12-Point Body, Line Standard .120″

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not *wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and*

JQjgjpqy3579*JQfgjpqyfiflffffiffl34579*

These characters take the place of those in font at left

12 Point No. 337E, 12 Set
Monotype Standard Line

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent *and the progressive tendencies of an able mind. For, let a man be as able and orig-*

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12345 abcdefghijklmnopqrstuvwxy 67890$
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How to Order

Monotype Standard Line.—All the characters shown in the left column of pages six and seven will be furnished in filling an order for Monotype Standard Line Matrices. This will include the regular font characters and the following six "different design" letters furnished as side sorts:

Q Q & T Y b

Long Descenders.—When an order is received for Long Descender Matrices, we will furnish all the characters shown in the left columns of pages six and seven, except that those shown in the right column will be substituted for the short descenders; making the font of the same number of characters as above and with the same extra six characters as side sorts:

Q Q & T Y b

Combination Fonts will include all the characters shown in both columns of pages six and seven; that is, in addition to the regular number of Standard Line characters in the font and the six "different design" characters, the Long Descender characters will also be furnished, making thirty-six additional matrices furnished as side sorts, as follows:

JQjgjpqy3579*JQfgjpqyfiflffffiffl34579* Q Q & T Y b

The left column shows this face with slightly shortened descenders on Standard Monotype Line. The right column, directly opposite, shows the same sizes with long descenders, conforming to the Original Caslon, cast on a body that is one point size larger, the body being lengthened below the Monotype line

A SPECIMEN

of the No. 337 Caslon Series made by *Lanston Monotype Machine Company*

36 Point No. 337

MONOT

30 Point No. 337

MONOTY

24 Point No. 337

MONOTYP

18 Point No. 337

MONOTYPEMO

14 Point No. 337

MONOTYPEMONO

36 Point No. 337

Lady Will

30 Point No. 337

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Lady Willoug

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Lady Willoughby's

14 Point No. 337

Lady Willoughby's Dia

36 Point No. 337I

Art of Pr

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Art of Print

24 Point No. 337I

Art of Printing

18 Point No. 337I

Art of Printing, by

14 Point No. 337I

Art of Printing, by Casl

12 Point No. 337E
Short descenders cast on 12 point body

That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during

11 Point No. 337E
Long descenders cast on 12 point body

That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during the pre-

10 Point No. 337E
Long descenders cast on 11 point body

That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during the pre-Revolutionary

9 Point No. 337E
Long descenders cast on 10 point body

That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during the pre-Revolutionary days of the Colonies, serv-

8 Point No. 337E
Long descenders cast on 9 point body

That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during the pre-Revolutionary days of the Colonies, serving all purposes in their

7 Point No. 337E
Long descenders cast on 8 point body

That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during the pre-Revolutionary days of the Colonies, serving all purposes in their printing world, from bill

12 Point No. 337G
Short descenders cast on 12 point body

That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during

11 Point No. 337G
Long descenders cast on 12 point body

That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during the pre-Revolutionary

10 Point No. 337G
Long descenders cast on 11 point body

That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during the pre-Revolutionary days of the

9 Point No. 337G
Long descenders cast on 10 point body

That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during the pre-Revolutionary days of the Colonies, serving

8 Point No. 337G
Long descenders cast on 9 point body

That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during the pre-Revolutionary days of the Colonies, serving all purposes in their printing

7 Point No. 337G
Long descenders cast on 8 point body

That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during the pre-Revolutionary days of the Colonies, serving all purposes in their printing world, from bill heads, broadsides,

This Specimen of 337 Series has been arranged after the style of the first specimen issued by William Caslon, London

Anent William Caslon the First, *of* London, England (1720), *and the* Lanston Monotype Machine Company *of* Philadelphia (1920)

By J. Frank Eddy

AN authority has well said that typography is the servant of the advertising idea; to which he might have added that no printing can be any better than the legibility of the type employed in its composition.

The invention of printing essentially antedates the art of making type, but without movable types the art of printing would be hardly any further advanced than it was in the days of Gutenberg.

It is indeed doubtful if the *mechanics* of the craft could have reached anything like present-day perfection without the work of the punch-cutter and the type designer. The art of printing owes nearly everything that it has earned for itself to the art of making movable types. And modern printing owes its mechanical advancement to the rapid production of movable types in generous quantities.

Critics hold that printing was at its best in the middle period of its history. The printers of that period were their own type-founders, and the printers of today also may be their own type-founders, through the great work of the Lanston Monotype Machine Company, who have placed in the modern printing establishment complete type-founding and composing facilities, occupying less than one hundred square feet of floor space, that automatically produce movable type (ready composed if desired) at a speed many times faster and infinitely easier than that known to Schoeffer, Aldus, Van Dyk, Caslon and contemporaneous type designers.

Very little of the work of the early type-makers has survived in such form as to be of practical value to printers of today. The old master-craftsmen are known only by press impressions of their type product in rare old books and prints, preserved as gems of printing in a few libraries and museums.

From these old books of the middle ages modern type-founders have fashioned type faces with modifications, and have given these faces the names of the designers and printers known to have cut the original punches, but these imitation type faces have not enjoyed a wide use in modern printing practice, perhaps because they are at best little more than modern interpretations of *press impressions* of the original type that came from the hand of its medieval creator.

The work of William Caslon the First, however, exists today in the form of the original punches, cut by his hands in 1720, and as far as the writer has been able to learn the Caslon product is the only surviving masterpiece of the heyday of classic printing. It lives because it deserves to live.

The Caslon Letter Foundry, in Chiswell Street, London, is still the foundry of its founder and is owned and managed today by his direct descendant, William Caslon, III. This foundry, some years ago, revived the old original punches, recutting them by modern methods, eliminating the mechanical crudities of the original hand-cutter and caster, perfecting, *not distorting* nor "improving," the original characteristics which have kept this famous type alive for two hundred years.

In 1858 a Philadelphia type-founder made matrices from the imported Caslon type; cast type from these matrices, retaining practically every good feature of the original Caslon; but subsequent attempts to "improve" the type by various other founders have robbed the original of all of its charm and grace, and much of the legibility which made the genuine famous.

Therefore the so-called Caslon type used by printers today is in reality not Caslon at all except in name.

Printers have been offered for the past twenty years or more all sorts of versions and hideous distortions of the original Caslon by type-founders and slug-machine manufacturers. Imperfect automatic casting appliances of the latter, and a wild desire to meet the wishes of the rank and file of erstwhile printers upon the part of the former, are responsible for these desecrations and abortions. A ruthless sacrifice of meritorious quality for cheapness and expediency has been the sad result. This degeneracy is a dark spot upon the record of modern printing progress.

Caslon type, as originally cut in 1720, contemplated nothing but the one feature that should be supreme in all type—*legibility*. Everything else was sacrificed to that, and rightly so. The product as originally produced was essentially a hand-cast product and very slow and very laborious. It defied automatic, high-speed manufacture. For years apparently insurmountable obstacles baffled modern ingenuity and the so-called "improvement" of the face is little less than a clumsy and ill-conceived expedient to sidestep these obstacles.

The Monotype Company struggled with these very same difficulties, and at first did not have much success, possibly no better than the others; but they did not give up, satisfied with mediocrity and a mangled imitation; they refused to rest their efforts on even a *good* imitation. They "went after" the original and they have achieved.

Today—now—they stand alone in that achievement. They offer every printing establishment perfect Monotype matrices from which the Monotype Casting Machine, without special attachments or makeshifts, can produce unlimited quantities of all sizes of the original Caslon in all of its pristine perfection at the mere cost of operating the automatic Monotype Casting Machine, like the thousands in daily, practical and successful use by printers all over the world.

And well might the Monotype Company be proud of their labors and adopt as a slogan: "We confidently rest our typographic reputation upon this real Caslon."

"In general effect the Caslon is bold, but not black; clear and open, but not weak and delicate . . . it was made to be read and to withstand wear . . . it is fairly uniform as to general effect throughout the series. To reform typography we need better types; we must be more tolerant of quaintness and must attempt the revival of medieval methods."
—Theo. Low Devinne

"I approve of your resolution not to send your types aboard upon credit. Their excellence will secure a sufficient demand for it."—Ben Franklin. (In a letter to William Caslon the First, Esq., London.)

14 Point No. 337

HINTS ON DECORATIVE PRINTING

Summer of 1815 busy one for London Printers, Publishers and Bibliomaniacs
Business was brisk with the Wood-Engravers, too

$1234567890

18 Point No. 337

THE ANTIQUITIES OF BRITAIN

I may in Truth affirm that the Public had not before Gazed upon a Volume of more Singular Embellishments

$1234567890

24 Point No. 337

ORIGINAL DECAMERON

In the Large Paper Copies, where the Paper is of Excellent Quality, the Effect

$1234567890

30 Point No. 337

THE BIBLIOMANIACS

Two Hundred and Seventy Copies of an Elephantine Size for 10 &s.

$1234567890

36 Point No. 337

ROYAL INSTITUTION

Improvements in Color Printing

$1234567890

Fonts of Matrices of the No. 337 Series shown on these pages are sold at Class A prices
NOT INCLUDED IN MATRIX LIBRARY AND WILL NOT BE LEASED

NOTE: The small capitals for 14, 18, and 24 point 337 have been cut and the matrices are now available.

14 Point No. 3371

THE CELEBRATED AMATEURS

In the little red House on the corner, at the sign of the Pillars of Hercules, was born May 7, 1699, Pierre-Jean Mariette, the illustrious

$1234567890

18 Point No. 3371

NO IMAGINATION REQUIRED

To Picture the Ardent Lad turning over, day after day, the Great Sheets of Pictures in his Father's Portfolios

$1234567890

24 Point No. 3371

PURSUING THE BEAUTIFUL

No Vulgar Passion permitted to Disturb the Serenity of this most Celebrated Amateur

$1234567890

30 Point No. 3371

FINE WORKS OF ART

Admired by the Last Scion of One of those Ancient stocks of Feudal Bourgeois

$1234567890

36 Point No. 3371

PIERRE-JEAN

Print Collector and an Amateur

$1234567890

A complete showing of Swash Characters for the above fonts of the No. 3371 Series are shown on the next page. The matrices for the Swash Characters are not included with the regular 81 character font, but are sold at regular Class A prices and must be ordered separately

Fonts of Matrices of the No. 337 Series shown on these pages are sold at Class A prices

NOT INCLUDED IN MATRIX LIBRARY AND WILL NOT BE LEASED

SWASH CHARACTERS

for the Monotype Old Caslon Series



14 Point No. 3371

A B C D E G K L M N P R U & ct k v w z

18 Point No. 3371

A B C D E G K L M N P R U & ct k v w z

24 Point No. 3371

A B C D E G K L M N P R U & ct k v w z

30 Point No. 3371

A B C D E G K L M N P R U
& ct k v w z

36 Point No. 3371

A B C D E G K L M
N P R U &
ct k v w z



CAUTION ON SWASH CHARACTERS: To cast the swash characters with the authentic close fitting, as originally designed by William Caslon the First, requires that the Molds and Type-pusher Guide be altered to clear the extra long swash kern. The Molds can be altered only in our factory and a nominal charge is made for this. The Type-pusher Guide can be altered by the customer from directions which we will furnish, or, if preferred, a new one may be purchased. Molds made since February 1, 1920, and Type-pusher Guides on machines number 6263 and following have these alterations. For machines of lower serial number than 1203, additional alterations may be necessary, details of which will be furnished when required.

Old Style Figures

THE characteristic of the old style figure which has been handed down to us from the earliest designs of old style type faces has been the irregularity of ascending and descending characters, usually termed old style or "hanging" figures. Consequently, most of our old style faces are shown here with the proper figures, that is, the old style or hanging figures, as part of the font.

Recognizing that some printers desire to use a lining figure, we have designed old style lining figures for most of our old style faces. Specimens of these will be found in the section of this specimen book devoted to figures and can be identified by the symbol G following the point size in place of F. In cases where an old style lining figure has not been designed specially for the face selected the figure specimen sheets will show the face that is the best match.

In ordering old style matrices, whether in partial or complete fonts, be sure and specify old style lining figures if desired, giving their proper symbol; otherwise we always furnish standard old style figures if made.

No. 38E. Book Arrangement C

Composition Matrices

6 Point No. 38E, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the *blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he*

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Ems a to z 14.98 **Words to Pica .63**

7 Point No. 38E, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded *young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early*

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Ems a to z 14.68 **Words to Pica .55**

8 Point No. 38E, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters *faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness*

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Ems a to z 13.63 **Words to Pica .52**

9 Point No. 38E, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in *ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to*

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Ems a to z 12.83 **Words to Pica .49**

No. 38E. Book Arrangement C

Composition Matrices

10 Point No. 38E, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are *particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurten-*

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Ems a to z 12.83 **Words to Pica .44**

11 Point No. 38E, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine *arts, the learned sciences, and the professions surround themselves with the history, literature,*

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Ems a to z 12.83 **Words to Pica .40**

12 Point No. 38E, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of *today do not wish to be esteemed arrogant when they term this calling of theirs an art,*

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs *an art, they must be willing, and show that they are willing, to subject it to such laws*

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Ems a to z 12.83 **Words to Pica .37**

14 Point No. 38

THERE IS A DIFFERENCE
Between what any Monotype will do and what other Machines can do.
No other Machine will do half what it does
$1234567890

18 Point No. 38

OUR REPEAT ORDER RECORD
Thirty-eight out of Every Hundred Monotypes sold to
Satisfied Customers on Repeat Orders
$1234567890

24 Point No. 38

TYPE CASTER TIPS
Don't Consider a Machine without a Visible
Supply of its own Matrices
$1234567890

30 Point No. 38

CAST TYPE QUICKLY
It Pays Better to make New Type
than to Distribute
$1234567890

36 Point No. 38

BUY THE MACHINE
With a Repeat Order Record
$1234567890

14 Point No. 381

SEVEN HUNDRED AND FIFTY FONTS
For Use on the Monotype; a Larger Matrix Equipment than that of all other Type Casters and Composing Machines Combined
$1234567890

18 Point No. 381

QUALITY AND PRODUCTION
Are Monotype Type Casting Features Equal to its Adequate and Varied Matrix Equipment
$1234567890

24 Point No. 381

PERFECTLY JUSTIFIED LINES
Composed on Ordinary Galleys is the Only Way and the Monotype Way
$1234567890

30 Point No. 381

MONOTYPE LINE
Means a Uniform Line for all Sizes and Faces on any Body
$1234567890

36 Point No. 381

THE DD KEYBOARD
Two Products for the One Cost
$1234567890

No. 61E. Book Arrangement C

Composition Matrices

6 Point No. 61E, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the

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7 Point No. 61E, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions, surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath *projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearauce; while the slower, more solidly*

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8 Point No. 61E, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters *faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the*

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9 Point No. 61E, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now *accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great*

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No. 61E. Book Arrangement C

Composition Matrices

10 Point No. 61E, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they may *be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material*

10 Point No. 61E, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the *learned sciences, and professions surround themselves with the history, the literature, and concrete*

12345 abcdefghijklmnopqrstuvwxyz 67890$

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12 Point No. 61E, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws *as have made its sister arts so free. All those concerned in what are accepted as the*

12 Point No. 61E, 12 Set

MONOTYPE FACES

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890$

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14 Point No. 61

THIS SERIES IS EXCLUSIVELY
Monotype and is Modelled After the Best Motifs of the French School
and is bound to prove a popular face
$1234567890

18 Point No. 61

READING MATTER COMPOSED
With Close-fitting Letters is read with more Speed
and with much better Understanding
$1234567890

24 Point No. 61

SINCE THE DAYS OF GUTENBERG
the Best Printing has always been
Produced with Single Types
$1234567890

30 Point No. 61

THE HIGH GRADE
Magazines of America are
Composed on the Monotype
$1234567890

36 Point No. 61

YOU WASTE
Money when you buy type
$1234567890

14 Point No. 611

IN PRODUCING THIS SERIES AND
Ornamental Borders to correspond, every effort has been made to retain the Simplicity and Refinement of copper plate Engraving
$1234567890

18 Point No. 611

THE 61 SERIES, A NEW FACE
for Book Work which Possesses the Charm of the Engraved Pages of the Early French Masters
$1234567890

24 Point No. 611

THERE IS NO MACHINE
made, nor a Combination of Machines, that can do what the Monotype does
$1234567890

30 Point No. 611

DISTRIBUTING TYPE
is waste, New Type for Every Job insures Perfect work
$1234567890

36 Point No. 611

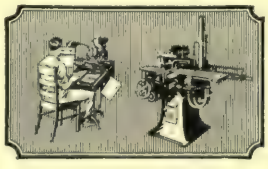
MONOTYPE SYSTEM
Means Continuous Production
$1234567890

THE MONOTYPE MATRIX LIBRARY

MONOTYPE MATRICES AVAILABLE ON RENTAL BASIS. Any font shown in the Monotype Specimen Book furnished on rental, except as noted on specimen sheets in Specimen Book. Approximately 1800 fonts from which to make a selection—and new fonts are being added daily.

THERE IS NO TYPE DEMAND from five to thirty-six point that our Matrix Library will not fill. *It gives the printer the type-founder's profit, keeping both the cases and the cash drawer full—it saves time and type bills.*

THE MONOTYPE ELIMINATES IDLE TIME—the sink-hole of profits—using Library Matrices to turn idle time and old type into new and up-to-date type faces when your casting-machine is not busy on composition.



IT COSTS LESS TO MAKE NEW TYPE
ON THE MONOTYPE
THAN TO DISTRIBUTE USED TYPE

No. 71E. Book Arrangement C

Composition Matrices

6 Point No. 71E, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the *blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he*

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12345 abcdefghijklmnopqrstuvwxyz 67890$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

8 Point No. 71E, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. *For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faith-*

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12345 abcdefghijklmnopqrstuvwxyz 67890$

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10 Point No. 71E, 10 Set

MONOTYPE FACES

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MONOTYPE FACES

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No. 71E. Book Arrangement C

Composition Matrices

11 Point No. 71E, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those *concerned in what are accepted as the fine arts, the learned sciences, and professions surround*

MONOTYPE FACES

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12345 abcdefghijklmnopqrstuvwxyz 67890$

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12 Point No. 71E, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of *today do not wish to be esteemed arrogant when they term this calling of theirs*

MONOTYPE FACES

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18 Point No. 71

SAVES ELECTROTYPING EXPENSE
The Monotype will put this Money in Your Own Pocket, Besides what You Save on New Type Bills
$1234567890

24 Point No. 71

ALL SPACES AND QUADS
From 5 Point to 36 Point are Cast on the Monotype from Waste Metal
$1234567890

30 Point No. 71

60 EMS PICA
The Unequalled Range of the Busy and Versatile Monotype
$1234567890

36 Point No. 71

NEW TYPE
Think of it! Nothing but New Type for Every Job
$1234567890

No. 134E. Book Arrangement C

Composition Matrices

6 Point No. 134E, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving the brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to

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$1234567890

8 Point No. 134E, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are more particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may

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10 Point No. 134E, 9½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with all its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and

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12 Point No. 134E, 11½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the liter-

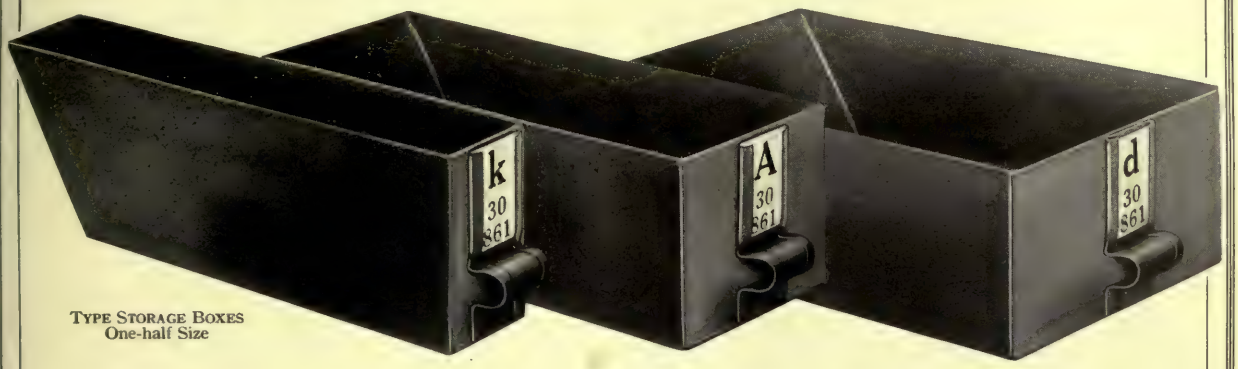
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Type Storage Equipment



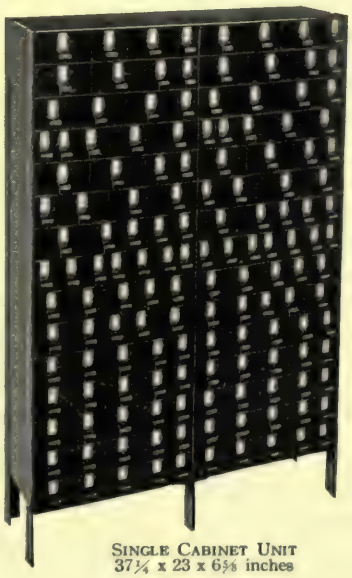
TYPE STORAGE BOXES
One-half Size

THESE type boxes and cabinets embody our experience in installing the Non-Distribution System in hundreds of printing offices.

We originated Non-Distribution, the greatest composing-room economy since the invention of composing machines, and when it comes to equipment for use with this system: We don't guess—we know.

The cabinet shown here is so proportioned that three, side by side, will go back of a standard frame. For storage against a wall they may be placed one above the other, the feet of the upper cabinet fitting into pockets in the lower unit.

They are strongly built of electrically welded steel and will last a lifetime.



SINGLE CABINET UNIT
37¼ x 23 x 6⅝ inches

The boxes, which are made in three sizes (see above) may be arranged so that a cabinet will store one font of 450 pounds, or two fonts of 225 pounds each, or three fonts of 150 pounds each.

The back of the box is made scoop-shape to make the filling of cases easier.

Letter labels furnished without extra charge.

The prices of this steel storage equipment are so low that no printer need deny himself the great convenience of Non-Distribution

No. 157E. Book Arrangement C

Composition Matrices

6 Point No. 157E, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in the hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the *blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he*

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8 Point No. 157E, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. *For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faith-*

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10 Point No. 157E, 10½ Set

MONOTYPE FACES

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11 Point No. 157E, 11 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. *All those concerned in what are accepted as the fine arts, the learned sciences, and profes-*

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No. 157E. Book Arrangement C

Composition Matrices

12 Point No. 157E, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show *that they are willing, to subject it to such laws as have made its sister arts so free.*

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14 Point No. 157

THE STYLE DD KEYBOARD
In the Composing Room, on any Class of Work, is an Ordinary Style D Keyboard with a College Education
$1234567890

18 Point No. 157

TWO SIZES OF TYPE
And Two Entirely Different Measures Are But a Small Part of Its Qualifications
$1234567890

24 Point No. 157

"USE TYPE TO FILL"
Means With the DD That It Will Follow Your Instructions
$1234567890

30 Point No. 157

THE OPERATOR
Finds His Work Is Made Easier Instead of Harder
$1234567890

36 Point No. 157

THE OUTPUT
Is Often Nearly Doubled
$1234567890

Quality and Service Command the Price

THE MONOTYPE IS NOT SOLD ON PRICE

Discriminating Printers purchase it for the quality of the composition and type it produces and the service it gives in converting machine hours into profitable sold hours.

QUALITY pays handsomely—it is the only solid foundation on which to build a business. The customer you get by low prices is here today and gone tomorrow; the customer you get by Service and Quality is bound to you—he is one of the assets of your business.

SERVICE is giving the customer what he wants when he wants it—if you talk him into taking what he doesn't want, you are wasting your time and his good-will. The talk that gets Repeat Orders is the continuous conversation of the good job that speaks for itself.

The Monotype, by its unit construction and flexible Matrix System, fits the needs of the printer better than any other composing machine.

Its Type-&-Rule Caster supplies every workman with all the material needed to carry out the Non-distribution System and thus produce the maximum number of salable hours with the minimum amount of physical effort.

Incidentally, the service feature of the Monotype is a big help to the salesman. It attracts work to the office and creates satisfied customers, while the quality of the product commands the price.

No. 172E. Book Arrangement C

Composition Matrices

6 Point No. 172E, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending *of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he*

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefgbijklmnopqrstuvwxyz 67890$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

7 Point No. 172E, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded *young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an*

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

8 Point No. 172E, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faith*fully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness*

12345 abcdefghijklmnopqrstuvwxyz 67890$

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

9 Point No. 172E, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in *ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to*

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

Old Style Figures

THE characteristic of the old style figure which has been handed down to us from the earliest designs of old style type faces has been the irregularity of ascending and descending characters, usually termed old style or "hanging" figures. Consequently, most of our old style faces are shown here with the proper figures, that is, the old style or hanging figures, as part of the font.

Recognizing that some printers desire to use a lining figure, we have designed old style lining figures for most of our old style faces. Specimens of these will be found in the section of this specimen book devoted to figures and can be identified by the symbol G following the point size in place of F. In cases where an old style lining figure has not been designed specially for the face selected the figure specimen sheets will show the face that is the best match.

In ordering old style matrices, whether in partial or complete fonts, be sure and specify old style lining figures if desired, giving their proper symbol; otherwise we always furnish standard old style figures if made.

No. 172E. Book Arrangement C

Composition Matrices

10 Point No. 172E, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is *only in rare instances that such an atmosphere, with its material appurtenances, is to be found in*

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
12345 abcdefghijklmnopqrstuvwxyz 67890$
ABCDEFGHIJKLMNOPQRSTUVWXYZ

11 Point No. 172E, 11 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard all knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the *professions surround themselves with the history, the literature, and concrete examples of the work*

12345 abcdefghijklmnopqrstuvwxyz 67890$
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
12345 abcdefghijklmnopqrstuvwxyz 67890$
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12 Point No. 172E, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and as original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own *trade and profession. If the printers of today do not wish to be esteemed arrogant*

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arro*gant when they term this calling of theirs an art, they must be willing, and show that*

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

14 Point No. 172

MATRIX LIBRARY MEMBERS
Keep Fonts on Hand for Use When they Please as Long as They Please to Convert Idle Time into Money
$1234567890

18 Point No. 172

CHANGE OUR TYPE CASTER
Into a Composing Machine when you Need it Without the Loss of a Single Penny
$1234567890

24 Point No. 172

THE MONOTYPE KEYBOARD
It Separates Type Setting from Making and Casting Type
$1234567890

30 Point No. 172

SIMPLE JUSTIFICATION
The width of every Character is Automatically Registered
$1234567890

36 Point No. 172

CHANGE THE FACE
But not the Key Arrangement
$1234567890

No. 242E. Book Arrangement C

Composition Matrices

6 Point No. 242E, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly-minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance, while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the *blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he*

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8 Point No. 242E, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters *faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness*

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10 Point No. 242E, 10¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and *concrete examples of the work with which they are particularly engaged. Yet it is only in rare in-*

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12 Point No. 242E, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that *they are willing, to subject it to such laws as have made its sister arts so free. All*

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14 Point No. 242

THIS FACE IS BASED
On an Early Model of Nicolas Jenson, a Renowned Printer of Venice, Engraver of Coins and Medals
$1234567890

18 Point No. 242

THE ROMAN LETTERS
Of Today are the Prototypes of Those of the Early Italian Master Printers
$1234567890

24 Point No. 242

JENSON'S "PLINY"
Printed in the Year 1476, Gave to Posterity the First Roman Type
$1234567890

30 Point No. 242

EXQUISITELY
Proportioned Pages, Beautiful in Detail also in the Mass
$1234567890

36 Point No. 242

JENSON'S LAST
Publication Appeared in 1481
$1234567890

The display italic of this series is now complete and specimen sheets are being prepared. The italic is symbolled 2421

No. 64J. Book Arrangement C

Composition Matrices

6 Point No. 64J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround

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8 Point No. 64J, 7¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is

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10 Point No. 64J, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slav-

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12 Point No. 64J, 10½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet

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$1234567890

14 Point No. 64

BETTER THAN FOUNDRY TYPE ONCE USED
Monotype Product is Always New. It is Always Ready to Print and Ready to Sell to your Satisfied Customer at a Profit
$1234567890

18 Point No. 64

THE MONOTYPE WILL DO
Anything that a Compositor at the Case can do, and not only do it Better but will do it More Quickly
$1234567890

24 Point No. 64

RAILROAD TARIFFS
And Intricate Tables Composed Exclusively on The Versatile and Accurate Monotype
$1234567890

30 Point No. 64

FACE OR MEASURE
Changed Simply, Like Setting a Stick, and with Just as Much Speed
$1234567890

36 Point No. 64

SAVES TYPE BILLS
And Time Lost Waiting for Sorts
$1234567890

No. 64K. Book Arrangement C

Composition Matrices

6 Point No. 64K, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances

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8 Point No. 64K, 7¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard all knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and also show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the very richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much time

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10 Point No. 64K, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting

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12 Point No. 64K, 10½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an

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$1234567890

14 Point No. 641

THE MONOTYPE PROTECTS YOUR FUTURE
For some day You will want to Make Type on the Galley in Justified Lines instead of for the Case
$1234567890

18 Point No. 641

TYPE CASTER TIPS
See that the Mold as well as the Machine is thoroughly Water Cooled like the Versatile Monotype
$1234567890

24 Point No. 641

A SELF-CONTAINED MOLD
That's just the kind we furnish with the Monotype
It Maintains Accuracy
$1234567890

30 Point No. 641

FREE MONOTYPE SCHOOL
Ambitious Compositors Can Make Better Pay and Work Shorter Hours
$1234567890

36 Point No. 641

THE MACHINE
That Makes the Type Trust Peevish
$1234567890

No. 164J. Book Arrangement C

Composition Matrices

6 Point No. 164J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what TALENT AND GENIUS HAVE ACCOMPLISHED AND ARE ACCOMPLISHING THROUGHOUT THE WORLD. FOR TO FOLLOW PRECEDENT WISELY DOES NOT MEAN TO IMITATE SLAVISHLY ONE GREAT EXEMPLAR, BUT TO STUDY ALL MASTERS FAITHFULLY, LETTING THEIR GREAT ACHIEVEMENTS SINK

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7 Point No. 164J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with THE HISTORY, LITERATURE, AND THE CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A

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8 Point No. 164J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND THE PROFESSIONS

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10 Point No. 164J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ALL ITS MATERIAL APPURTEN-

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12 Point No. 164J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs AN ART, THEY MUST BE WILLING, AND ALSO SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE

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14 Point No. 164

MONOTYPE LOW QUADS AND SPACES
Save Time in the Press Room on Make-ready and Running, and makes the Job Profitable for the Boss
$1234567890

18 Point No. 164

INTELLIGENT COMPOSITORS
Learn to Operate the Monotype. It is the Most Productive and Healthful Composing Room Work
$1234567890

24 Point No. 164

GAS AND METAL FUMES
Do Not Belong to the Composing Room in the Monotype Printing Shop
$1234567890

30 Point No. 164

NO PIECED SLUGS
Or Sawing, Corrections Made the Same as with Foundry Type
$1234567890

36 Point No. 164

SEVEN ALPHABETS
At Your Operator's Command
$1234567890

No. 164J. Book Arrangement S500

Composition Matrices

14 Point No. 164J, 14 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere with its material appurtenances, is

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Ems a to z 13.39 Words to Pica .24

18 Point No. 164J, 18 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to sub-

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Ems a to z 13.39 Words to Pica .19

Class C Matrices. Fonts shown on this page not included in Library and will not be leased. To use these faces for composing matter in justified lines S500 stop bars are required. Use left keybars QC; use right keybars QC when combined with Italic; use right keybars QC2 when combined with Boldface; use standard keybanks. The 18-point attachment and S500 wedges are required for casting.

No. 164K. Book Arrangement C [Italic]

Composition Matrices

6 Point No. 164K, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be

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8 Point No. 164K, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The

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10 Point No. 164K, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing in

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12 Point No. 164K, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the liter-

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14 Point No. 1641

THE MONOTYPE IS MUCH MORE
Than a Composing Machine, it is also a Complete Type Foundry. It Furnishes all Material for Hand Compositors
$1234567890

18 Point No. 1641

IT HAS BEEN PROVED
Repeatedly that it is Impossible to get Efficiency From Compositors Using Bought Type
$1234567890

24 Point No. 1641

THE MONOTYPE
System Increases the Efficiency of Every Composing-Room Employee
$1234567890

30 Point No. 1641

NO MECHANICAL
Limitations Restrict the Designers of Monotype Faces
$1234567890

36 Point No. 1641

GOOD RULE
Is a Product of the Monotype
$1234567890

No. 264J. Book Arrangement C

Composition Matrices

8 Point No. 264J, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The

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Ems a to z 10.43 **Words to Pica .68**

10 Point No. 264J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with all its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely

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Ems a to z 10.27 **Words to Pica .55**

12 Point No. 264J, 9½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particu-

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with all its material ap-

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Ems a to z 10.16 **Words to Pica .46**

14 Point No. 264

THIS IS AN AGE OF PRODUCTION
Keep Your Compositors Producing—Not Spending One-third Their Time Supplying Themselves with Material with which to Work
$1234567890

18 Point No. 264

THEIR WORK IS CONSTRUCTIVE
Your Hand Compositors have spent Years of Diligent Labor to become Skilled at Their Trade
$1234567890

24 Point No. 264

DON'T DISTRIBUTE
Let Your Compositors be Producers All the Time—
They will Appreciate It
$1234567890

30 Point No. 264

NEW MATERIAL
Compositors Need Full Cases of New Type and Plenty of New Rule
$1234567890

36 Point No. 264

SAVE MONEY
On the Time Wasted for Distribution
$1234567890



The Monotype Factory

THE MONOTYPE, from a small beginning, has grown to be a great industry. When the tiny floor space which we found ample less than fourteen years ago is compared with the vast floor space of our present factory, it shows a most convincing record of steady growth—the kind of growth that means something more than life in this modern business world—it means *merit*.

Our Success is built, first of all, upon the superiority of the Monotype in performance; second, upon broad-gauge and straightforward selling methods; third, upon a policy of giving old customers the benefit of every improvement made in the machine. There is only one model Monotype—the latest.

The Monotype Composing Machine—Type-&-Rule Caster is the machine that makes quality a tangible, practical factor which the printer turns into cash. In short, the Monotype puts the remunerative features of taste and beauty into machine composition. Ask Monotype printers who know. They will tell you why the Monotype is endorsed by the big and little printers who make their composing rooms pay.

LANSTON MONOTYPE MACHINE COMPANY · PHILADELPHIA

No. 86J. Job Arrangement C2

Composition Matrices

5 Point No. 86J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor even in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material

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Ems a to z 17.21 Words to Pica .57

6 Point No. 86J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that this atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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Ems a to z 16.72 Words to Pica .49

7 Point No. 86J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in the hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed

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Ems a to z 16.38 Words to Pica .43

8 Point No. 86J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all of the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the rich-

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Ems a to z 15.20 Words to Pica .40

No. 86J. Job Arrangement C2

Composition Matrices

9 Point No. 86J, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor

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Ems a to z 14.34 Words to Pica .38

10 Point No. 86J, 10¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so very free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples

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Ems a to z 14.70 Words to Pica .33

11 Point No. 86J, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. Let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete exam-

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Ems a to z 14.34 Words to Pica .31

12 Point No. 86J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

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Ems a to z 14.34 Words to Pica .28

14 Point No. 86

BUILT ON THE UNIT SYSTEM
Like Elastic Filing Cabinets. Add the Units as You Want Them
It Helps You Grow and Grows with You
$1234567890

18 Point No. 86

DISPLAY TYPE AND BORDERS
Spaces and Quads can be Cast at a Minimum Cost for a High Quality Product
$1234567890

24 Point No. 86

EASILY CORRECTED
Monotype Type is Corrected Like Foundry Type. No Machine Expense
$1234567890

30 Point No. 86

TWO IN ONE
The Monotype is the Type Foundry Composing Machine
$1234567890

36 Point No. 86

A LABOR SAVING
Profit-maker for all Printers
$1234567890

No. 86J. Job Arrangement S500

Composition Matrices

14 Point No. 86J, 14 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship, that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such

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18 Point No. 86J, 18 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show

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Class C Matrices. Fonts shown on this page not included in Library and will not be leased. To use these faces for composing matter in justified lines S500 stop bars are required. Use left keybars QC for the Roman; use right keybars QC2 for the Boldface; use standard keybanks. The 18 point attachment and S500 wedges are required for casting.

No. 86K. Job Arrangement QC2

Composition Matrices

14 Point No. 86K, 14 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship, that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such

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18 Point No. 86K, 18 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship, that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show

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Class C Matrices. Fonts shown on this page not included in Library and will not be leased. To use these faces for composing matter in justified lines S500 stop bars are required. Use left keybars QC for the Roman; use right keybars QC2 for the Boldface Italic; use standard keybanks. The 18 point attachment and S500 wedges are required for casting.

No. 86K. Job Arrangement C2

Composition Matrices

5 Point No. 86K, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome and is driven to an early disappearance; while the slower, more solidly endowed student

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6 Point No. 86K, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does

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8 Point No. 86K, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions, surround

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10 Point No. 86K, 10¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only

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12 Point No. 86K, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free.

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14 Point No. 861

MONOTYPE MATRIX EQUIPMENT
Greater than that of any other Machine; it enables its user to Make all of his own Type just when he wants it
$1234567890

18 Point No. 861

DON'T BUY A TYPE CASTER
If it doesn't supply every Typographical Requirement for all Varieties of Work
$1234567890

24 Point No. 861

FOUNDRY TYPE
Once Used is Never as Good as New Type Cast on the Monotype
$1234567890

30 Point No. 861

CUT OUT LOSSES
Due to Your Limited Facilities and Your Worn-out Faces
$1234567890

36 Point No. 861

FLEXIBILITY
Endless Matrix Combination
$1234567890

No. 186J. Job Arrangement C1

Composition Matrices

5 Point No. 186J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean

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6 Point No. 186J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession.

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7 Point No. 186J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The very sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best

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8 Point No. 186J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and

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No. 186J. Job Arrangement C1

Composition Matrices

9 Point No. 186J, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with all its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all

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10 Point No. 186J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places

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11 Point No. 186J, 11 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with

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12 Point No. 186J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are

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14 Point No. 186

NO PRINTER CAN AFFORD
To Refuse to Investigate advantages of the Monotype Non-Distribution System, which is Indorsed by Hundreds of Users
$1234567890

18 Point No. 186

THE MONOTYPE
Eliminates Non-productive Time in the Composing Room and Increases Output in Press Room
$1234567890

24 Point No. 186

MANY MAGAZINES
of Latin Europe are Produced entirely on the Monotype Composing Machine
$1234567890

30 Point No. 186

NON-DISTRIBUTION
Reduces the Cost of producing Good Advertising Composition
$1234567890

36 Point No. 186

WORKMEN
Will Appreciate Its Advantages
$1234567890

No. 88J. Job Arrangement C1

Composition Matrices

5 Point No. 88J, 5 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flouriah in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with

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6 Point No. 88J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not

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8 Point No. 88J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its ma-

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10 Point No. 88J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to

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12 Point No. 88J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to

MONOTYPE FACES

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14 Point No. 88

GET A FAIR PRICE FOR YOUR WORK
You can Easily do this without being a Cost Expert by Building up Quality with a Monotype. The Work sells Itself at a Profit Making Price
$1234567890

18 Point No. 88

ONE NEWSPAPER CUSTOMER SAYS
Since the Monotypes were Installed they haven't bought a Dollar's Worth of Type, Spacing Material or Borders
$1234567890

24 Point No. 88

"PRINTING FOR PROFIT"
Is Our Answer to that Interesting Query, "What is the Matter with the Printing Business?"
$1234567890

30 Point No. 88

QUALITY PAYS HANDSOMELY
It is the Best and Only Lever to Raise Prices and Increase Your Profits
$1234567890

36 Point No. 88

ALL YOU CLAIM FOR IT
And More Says a Satisfied Monotyper
$1234567890

No. 88K. Job Arrangement C1

Composition Matrices

6 Point No. 88K, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish be to esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and

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8 Point No. 88K, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as

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10 Point No. 88K, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters

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12 Point No. 88K, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in

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14 Point No. 881

ALL ROMAN, ITALIC AND BOLDFACES
On Standard Monotype Line for all Point Sizes from 5 Point to 12 Point Inclusive can be cast to Line at One Operation
$1234567890

18 Point No. 881

TWO-LINE OR THREE-LINE BOLDFACE FIGURES
Combined with any size Roman for Newspaper Ad. and Catalogue Work. This is not a Slug Makeshift
$1234567890

24 Point No. 881

EXTRA CHARACTERS FOR SPECIAL WORK
Easily Inserted in the Monotype Flexible Matrix Case
No Extra Attachments Required
$1234567890

30 Point No. 881

MONOTYPE MATRICES
Combined in an Endless Variety of Ways for an Endless Variety of Work
$1234567890

36 Point No. 881

POINT, FACE & MEASURE
Quickly Changed with the Monotype
$1234567890

No. 141J. Job Arrangement C1

Composition Matrices

6 Point No. 141J, 5 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements

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8 Point No. 141J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance, while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm con-

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10 Point No. 141J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling

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12 Point No. 141J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and

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14 Point No. 141

COST OF LEADS AND LEADING BY HAND
Wholly Overcome with the Monotype. You can Cast any Face on a Larger Body to Fit the Space
$1234567890

18 Point No. 141

THE ONLY MACHINE TO CONSIDER
For any Kind of Matter to be kept Standing and Corrected for Later Editions
$1234567890

24 Point No. 141

ALTERATIONS EASILY MADE
As with Foundry Type, and the Investment is Less by 80 per cent.
$1234567890

30 Point No. 141

MONOTYPE CORRECTIONS
Never Stop the Production from Keyboard or Caster
$1234567890

36 Point No. 141

FURNISHES FACILITIES
For all Kinds of Plain and Intricate Work
$1234567890

36H4 Point No. 141

SUPPLY A FACE TO FIT THE SPACE
$1234567890

18 Point No. 285

AN INLINE SERIES
Is Especially Good for Newspaper Ad Composition and Job Work
$1234567890

24 Point No. 285

MAGAZINE HEADINGS
Composed in Inline Faces Harmonize with Text Matter
$1234567890

30 Point No. 285

COVER PAGES
Displayed in this New Series are Very Distinctive
$1234567890

36 Point No. 285

EACH LETTER
Monotype Made is Cast Separately
$1234567890

24 Point No. 286

YOUR COMPOSITION COST
The Monotype Reduces the Cost of Both
Machine and Hand Composition
$1234567890

30 Point No. 286

CAN BE REDUCED
The Monotype Does This Through
Its Non-Distribution System
$1234567890

36 Point No. 286

START NOW
Eliminating All Distribution
$1234567890

"Continuous Production is Possible
Only with the Monotype"

THE MONOTYPE

is essential to the success of any practical system of composing-room efficiency: it is the one machine that provides for all kinds of composition from the plainest straight matter to the most intricate work: it is practically without limit as a composing machine: as a producer of type and material for hand composition it is without a peer: it is not only continuously productive but provides the material to make the entire composing-room continuously productive: it eliminates almost all the non-productive operations and makes all the productive operations more productive: its effect is noticeable immediately after installation and its savings and efficiency are cumulative. True composing-room efficiency is absolutely impossible without

THE MONOTYPE

The Biggest Profit Maker Ever
Offered the Printer

No. 25J. Job Arrangement C1

Composition Matrices

5 Point No. 25J, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes where-

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6 Point No. 25J, 7 Set

MONOTYPE FACES

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7 Point No. 25J, 7¾ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor

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8 Point No. 25J, 8½ Set

MONOTYPE FACES

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9 Point No. 25J, 9½ Set

MONOTYPE FACES

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Old Style Figures

THE characteristic of the old style figure which has been handed down to us from the earliest designs of old style type faces has been the irregularity of ascending and descending characters, usually termed old style or "hanging" figures. Consequently, most of our old style faces are shown here with the proper figures, that is, the old style or hanging figures, as part of the font.

Recognizing that some printers desire to use a lining figure, we have designed old style lining figures for most of our old style faces. Specimens of these will be found in the section of this specimen book devoted to figures and can be identified by the symbol G following the point size in place of F. In cases where an old style lining figure has not been designed specially for the face selected the figure specimen sheets will show the face that is the best match.

In ordering old style matrices, whether in partial or complete fonts, be sure and specify old style lining figures if desired, giving their proper symbol; otherwise we always furnish standard old style figures if made.

No. 25J. Job Arrangement C1

Composition Matrices

10 Point No. 25J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its

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11 Point No. 25J, 11¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, liter-

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12 Point No. 25J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as

MONOTYPE FACES

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14 Point No. 25

QUITE ALONE IN THE FIELD
For School and College Text Books, Fine Editions, Catalogues and all Work Requiring Mechanical Accuracy
$1234567890

18 Point No. 25

PERFECT PRINTING SURFACE
On Every Letter cast on the Monotype Means Minimum Make-ready on the Press
$1234567890

24 Point No. 25

ACCURATE JUSTIFICATION
And Uniform Alignment; the Hall-marks of Monotype Product
$1234567890

30 Point No. 25

USEFUL FACES
Borders and Ornaments; New Ones Added Every Week
$1234567890

36 Point No. 25

IDLE TIME
Converted Into Real Money
$1234567890

Straight Matter

What the great magazines long ago discovered about the Monotype, the newspapers are just beginning to find out.

We have learned that there is such a thing as a newspaper standard of quality. This standard is high enough to convince us that the Monotype System is the only one that can establish and maintain this standard.

Many newspapers found out for themselves that the Monotype was not only an invaluable—almost indispensable—help in the ad-room, but that it was also the most satisfactory machine on STRAIGHT MATTER.

Every newspaper plant using Monotypes has machines which are NEVER idle.

The Monotype is THE complete machine for the newspaper office because it is the only machine that is both a TYPE CASTER and TYPE SETTER.

The Monotype maintains the newspaper standard of quality because it provides a new dress of type for every issue.

Look into it! Let us send you the actual proof of the Monotype's newspaper record on news and ads.

No. 25K. Job Arrangement C1

Composition Matrices

6 Point No. 25K, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with all its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession.

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7 Point No. 25K, 7¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding

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8 Point No. 25K, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an

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9 Point No. 25K, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with all its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently

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No. 25K. Job Arrangement C1

Composition Matrices

10 Point No. 25K, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmos-

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11 Point No. 25K, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made all its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions, surround themselves with the history, liter-

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12 Point No. 25K, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, and the learned sciences and professions surround them-

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14 Point No. 251

THERE NEED BE NOTHING THE MATTER
With the Printing Business when you get Your Profits Out of Quality and not out of Low Selling Prices
$1234567890

18 Point No. 251

COSTS MAY BE REDUCED
And Quality Greatly Raised by One Operation through the Use of the Monotype
$1234567890

24 Point No. 251

KEEP UP THE QUALITY
And Your Customers Will Pay an Extra Good Profit for Extra Good Work
$1234567890

30 Point No. 251

FOR ECONOMY
And for Superiority the Monotype is in a Field by Itself
$1234567890

36 Point No. 251

THE MONOTYPE
Answers the Cost Problem
$1234567890

No. 26J. Job Arrangement C2

Composition Matrices

5 Point No. 26J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmos-

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6 Point No. 26J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate too slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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7 Point No. 26J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all the useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in the hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed

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8 Point No. 26J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness

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No. 26J. Job Arrangement C2

Composition Matrices

9 Point No. 26J, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor

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10 Point No. 26J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet

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12 Point No. 26J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot well afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot well afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

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No. 76J. Job Arrangement C1

Composition Matrices

5 Point No. 76J, 5½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own The sprightly minded young man who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing and show that they are willing, to subject it to such laws as have made its sister arts so free All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man who with his first business breath projects the new and

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6 Point No. 76J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession.

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7 Point No. 76J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the profession, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The very sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the

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8 Point No. 76J. 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws that have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the

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No. 76J. Job Arrangement C1

Composition Matrices

9 Point No. 76J, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with all its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the

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10 Point No. 76J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard konwledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its

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12 Point No. 76J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the

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No. 45J. Job Arrangement C1

Composition Matrices

8 Point No. 45J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their greatest achievements sink slowly into the mind in order that we may patiently derive from

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Ems a to z 13.45 Words to Pica .55

10 Point No. 45J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its

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Ems a to z 12.66 Words to Pica .42

12 Point No. 45J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts and the learned sciences and professions, surround themselves with the

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Ems a to z 12.66 Words to Pica .35

14 Point No. 45

MONOTYPE TYPE IS GOOD TYPE
No Foundry Type Made is More Solid or Has a Better Face than Type Cast on the Monotype
$1234567890

18 Point No. 45

QUALITY CATALOGUES
If Machine Set Must be Monotype Set "There's a Reason"
$1234567890

24 Point No 45

THEORIES DO NOT APPLY
To the Monotype, but Conditions, Which It Is Always Ready to Fulfil
$1234567890

30 Point No. 45

THE BEST WAY TO
Answer the Sorts and Composition Problem Is the Monotype Way
$1234567890

36 Point No. 45

AT EVERY POINT
The Monotype Is on the Job
$1234567890

No. 56J. Job Arrangement C2

Composition Matrices

5 Point No. 56J, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions

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5½ Point No. 56J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are now accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that this atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate too slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and as original as he may, he cannot afford to

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6 Point No. 56J, 7¼ Set

MONOTYPE FACES

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7 Point No. 56J, 7¾ Set

MONOTYPE FACES

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No. 56J. Job Arrangement C2

Composition Matrices

8 Point No. 56J, 8½ Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in the hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great

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No. 156J. Job Arrangement C2

Composition Matrices

5 Point No. 156J, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his

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6 Point No. 156J, 7½ Set

MONOTYPE FACES

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No. 256J. Book Arrangement C

Composition Matrices

6 Point No. 256J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful

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No. 58J. Job Arrangement C1

Composition Matrices

6 Point No. 58J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession.

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8 Point No. 58J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work, with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their greatest achievements sink slowly into the mind in order that we may patiently derive from

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10 Point No. 58J, 10 Set

MONOTYPE FACES

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12 Point No. 58J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and also show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, and the learned sciences and professions surround themselves with

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14 Point No. 58

CASTS ALL SPACING MATERIAL
From the 5-point Thin Space to the 36-point Em Quad and all the Intermediate Point and Set Sizes
$1234567890

18 Point No. 58

SETS STRAIGHT MATTER
Better, Quicker and More Economically than by Any Other Method of Mechanical Composition
$1234567890

24 Point No. 58

THE LEADING MAGAZINES
Are Practically all Composed and Cast on the Monotype Machine
$1234567890

30 Point No. 58

MONOTYPE PRODUCT
Sells for the Same Price as Similar Kinds of Matter Set by Hand
$1234567890

36 Point No. 58

LONG RUNS
Direct from Type show Less Wear
$1234567890

No. 60J. Job Arrangement C2

Composition Matrices

6 Point No. 60J, 7½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries.

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Ems a to z 17.92 Words to Pica .45

8 Point No. 60J, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have already accomplished and are accomplishing throughout all the world. For to

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Ems a to z 16.12 Words to Pica .38

10 Point No. 60J, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. Let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

Ems a to z 15.77 Words to Pica .31

12 Point No. 60J, 12½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of a clever mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who

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$1234567890

Ems a to z 14.93 Words to Pica .27

14 Point No. 60

A GREATER PRODUCTION
On a Larger Variety of Profitable Work with Lower Wage and Overhead Expense
$1234567890

18 Point No. 60

ELIMINATES COMPETITION
On Catalog and Job Work, Variety of Face and Quality of Work Unexcelled
$1234567890

24 Point No. 60

THE LOGICAL WAY
To Set Railway Tariffs and Time Tables with Nut Body Figures
$1234567890

30 Point No. 60

STRAIGHT MATTER
Of the Simplest Kind can be Handled at a Profit
$1234567890

36 Point No. 60

ARTISTIC FACES
For Use on Monotypes
$1234567890

No. 60K. Job Arrangement C2

Composition Matrices

6 Point No. 60K, 7½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and his profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man who with his first business breath projects the new and the startling inevitably becomes tiresome, and he is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle

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8 Point No. 60K, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow

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10 Point No. 60K, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. Let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in

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12 Point No. 60K, 12½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of a clever mind. For, let any man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who

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$1234567890

14 Point No. 601

JULES VERNE AT HIS BEST
Never Described a More Wonderful Machine Than the Style D D Monotype Keyboard
$1234567890

18 Point No. 601

WILL COMPOSE TWO MEASURES
As Well as Two Sizes at One Operation. And This Is but One Point
$1234567890

24 Point No. 601

TWITCH THE SWITCH
To Change Face, Measure, Point Size and Keep Always on Live Copy
$1234567890

30 Point No. 601

WIDE MEASURES
And Narrow Measures at One Time Easy for Style D D
$1234567890

36 Point No. 601

ITS LIMIT
Has Never Yet Been Reached
$1234567890

18 Point No. 62

OPERATING EFFICIENCY
And High Quality Product Combined with Low Cost of Production is the Monotype Way
$1234567890

24 Point No. 62

QUALITY CONTROLS
The Selling Price and Attracts Buyers Who Are Discriminating and Know Good Printing
$1234567890

30 Point No. 62

NO COMPOSITION
Commands a Higher Selling Price than Monotype Product
$1234567890

36 Point No. 62

MONOTYPE TYPE
Endorsed by Type Founders
$1234567890

No. 63J. Job Arrangement C2

Composition Matrices

6 Point No. 63J, 7½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and his profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man who with his first business breath projects the new and the startling inevitably becomes tiresome, and he is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving the brilliant schemes wherewith to

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Ems a to z 17.92 Words to Pica .45

8 Point No. 63J, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow

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Ems a to z 16.12 Words to Pica .38

10 Point No. 63J, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and as original as he may, he cannot afford to discard all knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in

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$1234567890

Ems a to z 15.77 Words to Pica .31

12 Point No. 63J, 12½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of a clever mind. For, let any man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who

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$1234567890

Ems a to z 14.93 Words to Pica .27

14 Point No. 63

ONE SWEETLY SOLEMN THOUGHT
Which Comes to the Monotype Owner Is That He Is Prepared for Any and Every Job That Comes In
$1234567890

18 Point No. 63

NOTHING IS TOO HARD
For the Versatile Monotype, Either in Quality or Technical Requirements
$1234567890

24 Point No. 63

FOR ELECTROTYPING
The Matter May Be Run with High Spaces and Quads Throughout
$1234567890

30 Point No. 63

FOR LETTERPRESS
The Same Ribbon Will Give Low Quads and Spaces
$1234567890

36 Point No. 63

FOR DISPLAY
Cast Sorts on Monotype
$1234567890

No. 68J. Job Arrangement C1

Composition Matrices

6 Point No. 68J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession.

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Ems a to z 14.78 Words to Pica .60

8 Point No. 68J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their greatest achievements sink slowly into the mind in order that we may patiently derive from

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Ems a to z 13.45 Words to Pica .50

10 Point No. 68J, 10¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of

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Ems a to z 12.99 Words to Pica .42

12 Point No. 68J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, and the learned sciences and professions surround themselves with the

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Ems a to z 12.66 Words to Pica .35

14 Point No. 68

TYPE RUN ROUND CUTS AND INITIALS
Like straight Matter, just as Accurately as with Matter Composed by and Run Round by Hand in the Old Way
$1234567890

18 Point No. 68

ABSOLUTELY NO ADJUSTMENT
Required on the Monotype Keyboard to Change the Point Size. Measure Changed Like Setting a Stick
$1234567890

24 Point No. 68

EXTRA CHARACTERS
Easily Inserted in Monotype Matrix Case for any Kind of Special Work
$1234567890

30 Point No. 68

MONOTYPE TYPE
Is Finished Complete in the Mold. It is not Shaved or Dressed
$1234567890

36 Point No. 68

REDUCES COST
Without Reducing the Price
$1234567890

No. 69J. Job Arrangement C1

Composition Matrices

6 Point No. 69J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and

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8 Point No. 69J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as

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10 Point No. 69J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters

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12 Point No. 69J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in

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14 Point No. 69

ARE YOU FISHING FOR MINNOWS?
Don't be Satisfied with the Small Jobs While Your Competitor Walks off with the Large ones, Because he uses Monotype
$1234567890

18 Point No. 69

BAIT WITH A MONOTYPE
If you are not Satisfied with your Present Profits or with the Present Quality of your Printing
$1234567890

24 Point No. 69

FISH FOR WHALES
Get the Big Jobs and the Long Runs You are Now Losing to your Competitor
$1234567890

30 Point No. 69

THEY WILL BITE
At the Quality and the Speed. It Always Pays Well to Be Prompt
$1234567890

36 Point No. 69

DROP A LINE
If You Want Us to Help Catch 'Em
$1234567890

No. 78J. Job Arrangement C1

Composition Matrices

6 Point No. 78J, 7¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius accomplish and are now accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their greatest achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our very own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle all his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now

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8 Point No. 78J, 8¾ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are still accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we

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10 Point No. 78J, 10½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor even in ignorance

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12 Point No. 78J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the

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14 Point No. 78

THE MONOTYPE TYPE CASTER
Is the only one that is Convertible, and can be Quickly changed into a Standard Composing Machine
$1234567890

18 Point No. 78

AS A COMPOSING MACHINE
Monotype Product is Identical with the Highest Class of Work set by Hand
$1234567890

24 Point No. 78

THE LEADING DAILIES
All Use the Monotype Successfully in their Advertising Departments
$1234567890

30 Point No. 78

THE LITTLE PRINTER
Gets into the Big Class with the Versatile Monotype
$1234567890

36 Point No. 78

750 FONTS
Now in our Matrix Library
$1234567890

No. 78K. Job Arrangement C1

Composition Matrices

6 Point No. 78K, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius accomplish and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our very own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle all his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now

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Ems a to z 14.78 **Words to Pica .57**

8 Point No. 78K, 8¾ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions, surround themselves with the history, literature and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are still accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we

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Ems a to z 13.85 **Words to Pica .48**

10 Point No. 78K, 10½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor even in

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Ems a to z 13.30 **Words to Pica .40**

12 Point No. 78K, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions, surround themselves with the

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Ems a to z 12.66 **Words to Pica .35**

14 Point No. 781

THE TYPECASTING PROPOSITION
Is an Important Development of the Monotype, and is but One of its Many Strong and Desirable Features
$1234567890

18 Point No. 781

ASK YOUR PRESSMEN
For Their Opinion Regarding the Saving Made on Makeready with Monotype Type
$1234567890

24 Point No. 781

AGAIN ASK THEM
About the Many Advantages of the Low Quads and Spaces
$1234567890

30 Point No. 781

FOR ELECTROS
The Same Mold Delivers High or Low Quads & Spaces
$1234567890

36 Point No. 781

NO EXTRAS
Are Necessary for This
$1234567890

No. 81J. Job Arrangement C4

Composition Matrices

6 Point No. 81J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession.

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Ems a to z 14.91 Words to Pica .60

8 Point No. 81J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work, with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their greatest achievements sink slowly into the mind in order that we may patiently derive from

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$1234567890

Ems a to z 13.58 Words to Pica .50

10 Point No. 81J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of

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Ems a to z 12.78 Words to Pica .42

12 Point No. 81J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and also show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, and the learned sciences and professions surround themselves with

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Ems a to z 12.78 Words to Pica .35

18 Point No. 81

YOUR INVESTMENT IS PROTECTED
If you don't Handicap yourself with a Machine that can Never be Anything but a Type Caster
$1234567890

24 Point No. 81

ASK US TO PROVE OUR CLAIM
That the Monotype is the Cheapest, because it is the Best Type Caster and Composing Machine
$1234567890

18 Point No. 94

THE SOUL OF A TYPECASTER IS THE MOLD
To Combine Speed and Quality the Mold Must be Easily Adjusted to Take Up Wear and be Properly Cooled to Produce Solid Type
$1234567890

24 Point No. 94

THE RECIPROCATING MONOTYPE MOLD
Combines Ease of Adjustment, Water Cooling and All of the Correct Principles of Typecasting
$1234567890

30 Point No. 94

HIGH SPEED IS MADE POSSIBLE
With Marvelous Accuracy Through the Mechanical Methods Designed for It Alone
$1234567890

36 Point No. 94

TYPE THAT IS RIGHT
Perfect In Both Body and Face Is the Result
$1234567890

No. 97J. Job Arrangement C2

Composition Matrices

6 Point No. 97J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that this atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully; letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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8 Point No. 97J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

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10 Point No. 97J, 10¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with

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12 Point No. 97J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

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$1234567890

14 Point No. 97

SIXTY EMS OF PICA
Is the Monotype Measure for Composition. You can Set any Job Within this Limit in any Size Type
$1234567890

18 Point No. 97

SETS SEVEN ALPHABETS
Roman, Italic and Boldface, Caps and Lower Case and Roman Small Caps at Once
$1234567890

24 Point No. 97

THE MATRIX LIBRARY
Gives you Quickly the Face you Want When you Really Want it
$1234567890

30 Point No. 97

CORRECTIONS MADE
By Hand While the Monotype Runs on Original Copy
$1234567890

36 Point No. 97

A NEW DRESS
For Everything in the Shop
$1234567890

No. 97K. Job Arrangement C2

Composition Matrices

6 Point No. 97K, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that this atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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8 Point No. 97K, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

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10 Point No. 97K, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with

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12 Point No. 97K, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

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$1234567890

14 Point No. 971

OUR TYPE & RULE CASTER
will Produce one-third More Pounds of Type, Spaces and Quads per Hour than any Other Type Caster
$1234567890

18 Point No. 971

TYPE THAT IS NEW
When Placed in the Cases will Mean Less Trouble for Compositors and Pressmen
$1234567890

24 Point No. 971

READING MATTER
Composed with Single Letters is read with less Conscious Effort
$1234567890

30 Point No. 971

MAKE YOUR
Hand Compositors as Efficient as Machine Operators
$1234567890

36 Point No. 971

SINGLE TYPES
Have a Prideful Ancestry
$1234567890

No. 98J. Book Arrangement C

Composition Matrices

6 Point No. 98J, 7¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully,

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8 Point No. 98J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the

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9 Point No. 98J, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts

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10 Point No. 98J, 10¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a

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12 Point No. 98J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and

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14 Point No. 98

THE MONOTYPE WILL ALLOW DUPLICATION
Of Forms for Long Runs without Loss of Time for Electrotyping or Resetting the Job by Hand
$1234567890

18 Point No. 98

NO MACHINE THE PRINTER USES
Will Save as Much Time and Money as the Monotype.
It Produces all the Time
$1234567890

24 Point No. 98

EACH TYPE CAST
Separately, like Foundry Type, and with Greater Accuracy
$1234567890

30 Point No. 98

ALL PROGRESSIVE
Printers use a Versatile Monotype for all kinds of work
$1234567890

36 Point No. 98

TABULAR MATTER
Composed like plain matter
$1234567890

No. 98K. Job Arrangement C2

Composition Matrices

6 Point No. 98K, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does

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8 Point No. 98K, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions, surround

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9 Point No. 98K, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

10 Point No. 98K, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an

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12 Point No. 98K, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free.

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14 Point No. 981

PARTIAL USE OF THE MONOTYPE
System for Composition, without Type and Rule Sort Casting, will give only Partial Benefits
$1234567890

18 Point No. 981

HUNDREDS OF MONOTYPE
Lead and Rule Attachments now supply Printers with Necessary Material
$1234567890

24 Point No. 981

ALL MONOTYPES
Are Cutting Composing Room Costs and Increasing Profits
$1234567890

30 Point No. 981

THE MONOTYPE
Keyboard is as Easy to Learn as any Typewriter
$1234567890

36 Point No. 981

DELETE THE
Drudgery of Distribution
$1234567890

No. 298J. Job Arrangement C4

Composition Matrices

12 Point No. 298J, 10 Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICE-SHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFES-SION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICE-SHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFES-SION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES AND THE PROFESSIONS, SURROUND THEM-SELVES WITH THE HISTORY, LITERATURE, AND THE CONCRETE EXAMPLES OF THE WORK WITH

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

Ems A to Z 13.66 Words to Pica .29

NOTE: The figures and dollar mark are symboled 12 point No 98J

14 Point No. 298

NEW COLUMN RULE CAN BE CAST
ON THE MONOTYPE TYPE-&-RULE CASTER IN JUST THE LENGTH AND QUANTITY
YOU DESIRE; ALSO BORDER, RULES, LEADS AND SLUGS
$1234567890

18 Point No. 298

MAKE YOUR OWN TYPE
FOR THE NON-DISTRIBUTION WAY IS THE EASIEST WAY
TO OBTAIN GOOD TYPOGRAPHY
$1234567890

24 Point No. 298

NON-DISTRIBUTION
GREATEST PROFIT MAKING SYSTEM
EVER OFFERED
$1234567890

30 Point No. 298

WISE PRINTERS
CUT COMPOSING ROOM COSTS
AND INCREASE PROFITS
$1234567890

36 Point No. 298

THIS SERIES
CONTAINS CAPS & POINTS
$1234567890

The figures shown above, with the No. 298 series, are the same as used with our No. 98 series.

18 Point No. 104

ADDING FACES EVERY WEEK
TO KEEP THE MONOTYPE EQUIPMENT UP TO THE MINUTE WITH UP-TO-DATE FACES
$1234567890

20 Point No. 104

A CONVERTIBLE MACHINE
FROM A TYPE CASTER TO A COMPOSING MACHINE
$1234567890

24 Point No. 104

YOUR INVESTMENT
PROTECTED BY THIS CONVERTIBLE FEATURE
$1234567890

No. 117J. Job Arrangement C1

Composition Matrices

6 Point No. 117J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession.

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Ems a to z 14.78 Words to Pica .60

8 Point No. 117J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the

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Ems a to z 13.45 Words to Pica .50

10 Point No. 117J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor even in ignorance of what

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Ems a to z 12.66 Words to Pica .42

12 Point No. 117J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions, surround themselves with the

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Ems a to z 12.66 Words to Pica .35

14 Point No. 117

THERE IS A BIG DIFFERENCE
Between the Actual Cost and the Selling Price of Monotype Composition
Quality Certainly Pays Handsomely
$1234567890

18 Point No. 117

THE CELLULAR MATRIX
The most Radical and the most Costly Improvement Ever Made in Composing Machinery
$1234567890

24 Point No. 117

THE QUALITY MACHINE
That Pleases Quality Customers and Keeps Cost Down and Price Up
$1234567890

30 Point No. 117

ATTRACTIVE FACES
Infinite Variety and Artistic Design Producing Work that Sells
$1234567890

36 Point No. 117

LOW QUAD MOLD
Saves Time in Press Room
$1234567890

No. 139J. Job Arrangement C1

Composition Matrices

6 Point No. 139J, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs

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8 Point No. 139J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The very

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10 Point No. 139J, 9½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor even in ignorance of what talent and genius have accomplished and are accomplishing

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12 Point No. 139J, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with

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24 Point No. 139

MONOTYPE RELIABILITY
The Machine That is Equal to the Most Exacting Typographical Requirements
$1234567890

30 Point No. 139

OUR MONOTYPE MATRIX
Will Cast Figures as Large as 36 Point and in Justified Lines
$1234567890

36 Point No. 139

FOR MORE PROFIT
Always Use Monotype Composition
$1234567890

NOTE: The capitals R, M, and O in the above series are made in two styles. Both styles are included in the fonts. Minimum fonts contain 75 matrices.

No. 142J. Job Arrangement C2

Composition Matrices

5½ Point No. 142J, 7¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work

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6 Point No. 142J, 7¾ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the

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8 Point No. 142J, 9¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All

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10 Point No. 142J, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and as original as he may, he cannot afford to discard all knowledge of what has gone before or what is now going on in his own trade and profes-

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12 Point No. 142J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they

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14 Point No. 144

YOU DON'T HAVE TO BUY
Special Attachments, Rules and Furniture to Handle out of the Ordinary Work
$1234567890

18 Point No. 144

SAVING ON MAKE-READY
With Always New Type is a Double Saving; Press Time and Man Time
$1234567890

24 Point No. 144

TIME, MONEY, WORRY
Saved on Composition, Supervision & Corrections with Monotype
$1234567890

30 Point No. 144

QUALITY FAMOUS
But Not Wanting on Quantity Under All Conditions
$1234567890

36 Point No. 144

PRESS CHANGES
Easy with Separate Type
$1234567890

No. 143J. Book Arrangement C

Composition Matrices

6 Point No. 143J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession.

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8 Point No. 143J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their greatest achievements sink slowly into the mind in order that we may patiently derive from

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10 Point No. 143J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of

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12 Point No. 143J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and also show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, and the learned sciences and professions surround themselves with

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14 Point No. 143

ALL MATTER IS STRAIGHT MATTER
Tariff, Tabular and Intricate Catalogue Composition Handled like Straight Matter on the Monotype
$1234567890

18 Point No. 143

GET A TYPE CASTER
Convert it into a Composing Machine for Casting all Kinds of Justified Ready-to-print Matter
$1234567890

24 Point No. 143

THE ONLY MACHINE
Having a Complete and Varied Assortment of its own Matrices
$1234567890

30 Point No. 143

A MATRIX LIBRARY
All Faces Leased to Customers, just like a Circulating Library
$1234567890

36 Point No. 143

BUY A MACHINE
With a Repeat-order Record
$1234567890

No. 145J. Job Arrangement C2

Composition Matrices

6 Point No. 145J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate too slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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Ems a to z 16.72 Words to Pica .49

8 Point No. 145J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

Ems a to z 15.20 Words to Pica .40

10 Point No. 145J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with these material appurtenances, is to be found in the printing office.

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Ems a to z 14.34 Words to Pica .34

12 Point No. 145J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

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Ems a to z 14.34 Words to Pica .28

14 Point No. 145

MONOTYPE PROMOTES EXPANSION
Along the Lines of Least Resistance and Greatest Profit to its Owner. It Produces all the Time
$1234567890

18 Point No. 145

THE BEST PAYING SPECIALTY
Is Quality. Monotype Quality Gets the Work and Insures a Good Price on the Job
$1234567890

24 Point No. 145

TURNS OUT THE WORK
Doesn't Turn Down the Order from Lack of Proper Facilities
$1234567890

30 Point No. 145

FOREIGN LANGUAGE WORK
Changes from one Language to Another Made Easily
$1234567890

36 Point No. 145

THE ELASTIC MACHINE
Makes the Face Fit the Space
$1234567890

No. 153J. Job Arrangement C2

Composition Matrices

6 Point No. 153J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate too slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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Ems a to z 16.72 Words to Pica .49

7 Point No. 153J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accompoished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate too slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded

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Ems a to z 16.38 Words to Pica .43

8 Point No. 153J, 8½ Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in the hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in the hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of all our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the

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Ems a to z 15.20 Words to Pica .40

No. 159J. Job Arrangement C2

Composition Matrices

6 Point No. 159J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate too slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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8 Point No. 159J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished, and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

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10 Point No. 159J, 10½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to just such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with

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12 Point No. 159J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

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14 Point No. 159

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$1234567890 . , - ’ ; : ? !

each font consists of 81 characters as shown above

18 Point No. 159

ONE MACHINE WILL DO
Everything that all other kinds of Composing or Material Making Machines will do
$1234567890

24 Point No. 159

A DISPLAY LETTER
Strong and Rugged Combines Legible and Artistic Qualities
$1234567890

30 Point No. 159

THIS FACE IS
Designed to Harmonize with our Number 38 Series
$1234567890

36 Point No. 159

MONOTYPE MATTER
Stands up for Long Runs
$1234567890

No. 163J. Job Arrangement C2

Composition Matrices

6 Point No. 163J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that this atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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Ems a to z 16.72 Words to Pica .49

8 Point No. 163J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

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Ems a to z 15.20 Words to Pica .40

10 Point No. 163J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with these material appurtenances, is to be found in a printing office.

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Ems a to z 14.34 Words to Pica .34

12 Point No. 163J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

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Ems a to z 14.34 Words to Pica .28

14 Point No. 163

MONOTYPE TYPE IS GOOD TYPE
No Foundry Type Made is More Solid or Has a Better Face than Type Cast on the Monotype
$1234567890

18 Point No. 163

THE BUSINESS BUILDER
The Monotype is all the Time on Live Copy, and Taking the Work as it Comes
$1234567890

24 Point No. 163

ALWAYS READY
To Handle the Regular and the Rush Job in the Shortest Time
$1234567890

30 Point No. 163

THE BEST WAY
To Answer the Sorts Problem is to Monotype it
$1234567890

36 Point No. 163

AT EVERY POINT
A Monotype is on the Job
$1234567890

No. 173E. Book Arrangement C

Composition Matrices

6 Point No. 173E, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers

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8 Point No. 173E, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the

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10 Point No. 173E, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with all its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent

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12 Point No. 173E, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the

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No. 174E. Book Arrangement C

Composition Matrices

10 Point No. 174E, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent

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$1234567890

14 Point No. 174

THE TYPECASTING PROPOSITION

Is an Important Development of the Monotype, and is but One of its Many Strong and Desirable Features

$1234567890

No. 220J. Job Arrangement C2

Composition Matrices

10 Point No. 220J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with these material appurte-

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12 Point No. 220J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

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$1234567890

14 Point No. 220

OUR TYPE-&-RULE CASTER
Makes the contents of the Hell Box into new type, spaces, borders, rules, leads and slugs
$1234567890

18 Point No. 220

FURNISH THE TOOLS
Your Compositors Need to Work Efficiently—type, rules, leads, slugs and space material
$1234567890

24 Point No. 220

NON-DISTRIBUTION
It costs less to make new type than to distribute used type
$1234567890

30 Point No. 220

MONOTYPE PRODUCT
High Quality and Low Hour Cost go hand in hand
$1234567890

36 Point No. 220

GOOD WORK
Monotype type and rule
$1234567890

No. 231J. Book Arrangement C

Composition Matrices

6 Point No. 231J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student, will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround

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8 Point No. 231J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young

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10 Point No. 231J, 9½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with all its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the

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12 Point No. 231J, 11 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which

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14 Point No. 231

TO THE ADVERTISING MAN

Your Clients are Critical; You must Keep their Enthusiastic Good Will, and Good Type is Second Only to Good Copy

$1234567890

18 Point No. 231

IF YOU SPECIFY RIGHT

You are Assured of New Type, with Clear, Sharp Faces and Clean, Readable Presswork

$1234567890

24 Point No. 231

MONOTYPE AD COMPOSITION

Will Give Your Copy a more Artistic Effect and a Better Finished Product

$1234567890

30 Point No. 231

ALWAYS AVAILABLE

Suitable Monotype Faces for Every Kind of Advertising Copy

$1234567890

36 Point No. 231

ARE YOU

Getting the Best Right Now?

$1234567890

No. 360J. Job Arrangement C4

Composition Matrices

12 Point No. 360J, 12½ Set

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the good printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the good printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, the litera-

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14 Point No. 360

THE MONOTYPE COMPOSING MACHINE
Sets all kinds of Matter, Plain or Intricate, in any Measure up to 60 Picas, in all sizes from 5 to 18 Point
$1234567890

18 Point No. 360

A COMPLETE MONOTYPE
Is much more than a Composing Machine; it furnishes all the Equipment used by Hand Compositors
$1234567890

24 Point No. 360

THE MONOTYPE PRINTER
Who Casts his own Material makes Large Savings in Time and Money
$1234567890

30 Point No. 360

RAISING THE STANDARD
of Workmanship throughout the Plant
is Easy with the Monotype
$1234567890

36 Point No. 360

A GOOD START
is a Step in the Right Direction
$1234567890

One of the Truly Great
Developments in the Printing Industry

An Opportunity for the Ambitious Compositor

Learn to Operate

THE MONOTYPE Style D Keyboard

Key Arrangement and Action the Same as All Standard Typewriters

The Simplest, the Fastest and the Most Flexible of All Composing Machines

As easy to operate and as easy to learn as any typewriter, this Keyboard permits the compositor to do that which he is best trained to do—set type. Unhampered by mechanical difficulties of any kind, away from the smoke and fumes of molten metal, he produces a greater output with less effort than is possible with any other machine.

If you are interested in learning this Twentieth Century Composing Machine, write us for information about our Free School of Instruction.

Lanston Monotype Machine Co.
Philadelphia

Quick Change of Face or Measure
As Simple as Setting a Stick

No. 11J. Job Arrangement C2

Composition Matrices

5 Point No. 11J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor even in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material

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6 Point No. 11J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate too slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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8 Point No. 11J, 8½ Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their greatest achievements sink slowly into the mind in order that we may patiently derive from the richness

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10 Point No. 11J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to just such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with

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Composition Matrices

5½ Point No. 211J, 7 Set Job Arrangement C2

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are now accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that this atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate too slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and as original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in

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No. 11J. Job Arrangement C2

Composition Matrices

11 Point No. 11J, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprentice= ship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive ten= dencies of an able mind. Let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profes= sion. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprentice= ship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive ten= dencies of an able mind. Let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profes= sion. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the

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12 Point No. 11J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound appren= ticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the pro= gressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to dis= card a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free.

MONOTYPE FACES

The best kind of originality is that which comes after a sound appren= ticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the pro= gressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to dis= card a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are now accepted as the fine arts,

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14 Point No. 11

FIGURE THE COST
Of the Machines and Accessories Offered to do Approximately what any Monotype will do
$1234567890

18 Point No. 11

THE TYPEWRITER KEYBOARD
Easy to Learn, Easy to Operate, just the same as the Standard Typewriter
$1234567890

24 Point No. 11

QUICK CHANGE
Of Measure and Mold Keeps up Product and Keeps down Cost
$1234567890

30 Point No. 11

HIGH OR LOW SPACES
Produced by the Monotype at the Will of the Operator
$1234567890

36 Point No. 11

OUR TYPE CASTER
A Complete Type Foundry
$1234567890

No. 11K. Job Arrangement C2

Composition Matrices

8 Point No. 11K, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so very free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate

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10 Point No. 11K, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so very free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and the concrete examples of the work with which they are par-

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12 Point No. 11K, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are ac-

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14 Point No. 1111

THE COMPLETE MONOTYPE
Is the Only Machine that will Supply All of the Material Needed in the Composing Room
$1234567890

18 Point No. 1111

INCREASED PRODUCTION
With System and Economy are Always to be Found Where There is a Monotype
$1234567890

24 Point No. 1111

WITH HIGH QUALITY
As an Asset, Satisfaction is Assured from Your Monotype
$1234567890

30 Point No. 1111

POOR WORKMANSHIP
Is Dear at any Price: Offer the Best—Monotype
$1234567890

36 Point No. 1111

MONOTYPE
Gives Very Best Results
$1234567890

14 Point No. 111

YOU MAY BE ABLE TO MAKE MONEY
Without Owning and Operating a Monotype or Keeping your Plant up=to=date with the Modern Improvements of the Printing Business
$1234567890

18 Point No. 111

BUT YOU ARE WASTING ENERGY
Which Could and Should Easily Pay you Greater Dividends with Considerably Less Effort and Worry
$1234567890

24 Point No. 111

A MONOTYPE EQUIPMENT
Will Easily Save Many Composing and Pressroom Expenses Now Thought Necessary
$1234567890

30 Point No. 111

TIME IS MONEY
And the Monotype Will Save Both. It is a Steady Producer
$1234567890

36 Point No. 111

LABOR COSTS
Are Reduced to a Large Extent
$1234567890

No. 28J. Job Arrangement C2

Composition Matrices

5½ Point No. 28J, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they

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6 Point No. 28J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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7 Point No. 28J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed

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8 Point No. 28J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness

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No. 28J. Job Arrangement C2

Composition Matrices

10 Point No. 28J, 10½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and as original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its

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12 Point No. 28J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot well afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

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No. 128J. Job Arrangement C1

Composition Matrices

6 Point No. 128J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their greatest achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge

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8 Point No. 128J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor even in ignorance of what talent and genius have accomplished and are just now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their greatest achievements sink slowly into the mind in order that we

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10 Point No. 128J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions surround themselves with the history, literature, and concrete ex-

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No. 39J. Job Arrangement C2

Composition Matrices

5 Point No. 39J, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man,

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Ems a to z 18.63 Words to Pica .52

6 Point No. 39J, 7½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and his profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished

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Ems a to z 17.92 Words to Pica .45

8 Point No. 39J, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the

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Ems a to z 16.12 Words to Pica .38

10 Point No. 39J, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete exam-

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Ems a to z 15.77 Words to Pica .31

12 Point No. 39J, 12½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of a clever mind. For, let any man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to

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Ems a to z 14.93 Words to Pica .27

14 Point No. 39

THE MATRIX LIBRARY
Supplies 850 Different Fonts of Attractive Faces for Use when You Please as Long as You Please
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100 POUNDS A DAY
Of Assorted Type. This is the Record of a Washington Newspaper Plant
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Converted into New and Usable Faces for Newspaper Ads.
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Will Tell You; They Know
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Matrix Box for Display Matrices

This Improved Matrix Box is offered to meet the demand of operators for a box that will enable them to quickly locate any desired matrix when sorting up the cases. It keeps each matrix separate and easily accessible, and will prove a time saver in the caster room.

The new box is about 8½ inches long by 2⅞ inches wide and 1½ inches high over all. It is divided into 83 individual compartments for holding one matrix each and a compartment for the line standard. These compartments are in two rows and the wide central division between carries a printed label which indicates opposite each compartment the character to be kept in it. The partitions are of wood and the inside of the cover is plush-lined so that injury to the matrices is practically impossible. The box is covered with imitation leather and the cover is held shut with two snap fasteners. It is neat, strong, and well made throughout.

The saving of time in handling of matrices will soon pay for the replacing of the old style box by these new and very much more convenient ones, and every Monotype user should investigate it at once. The price has been placed so low that the saving of one using will almost cover it, while the convenience is priceless.

LANSTON MONOTYPE MACHINE COMPANY

PHILADELPHIA

NEW YORK BOSTON CHICAGO TORONTO

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No. 79J. Job Arrangement C2

Composition Matrices

5 Point No. 79J, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to just such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and pro-

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6 Point No. 79J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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7 Point No. 79J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in the hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed

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8 Point No. 79J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness

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No. 79J. Job Arrangement C2

Composition Matrices

9 Point No. 79J, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor

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10 Point No. 79J, 10¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to just such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples

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11 Point No. 79J, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. Let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete exam-

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12 Point No. 79J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All of those concerned in what are

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14 Point No. 79

A SAVING ON YOUR INVESTMENT
No other Composing Room Machine will Produce a Greater Return for the Same Money
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REDUCES IDLE TIME
Casts Type, Borders, and Spaces when not used as a Composing Machine
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Is Identically the Same as the Monotype Product, but Costs More
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Easily Applied as Required
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No. 79J. Job Arrangement S500

Composition Matrices

14 Point No. 79J, 14 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship, that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such

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18 Point No. 79J, 18 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show

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Class B Matrices. Fonts shown on this page not included in Library and will not be leased. To use these faces for composing matter in justified lines S500 stop bars are required. Use left keybars QC for the Roman; use right keybars QC2 for the Boldface; use standard keybanks. The 18 point attachment and S500 wedges are required for casting.

No. 89J. Job Arrangement C1

Composition Matrices

6 Point No. 89J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession.

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8 Point No. 89J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the

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Ems a to z 13.45 Words to Pica .49

10 Point No. 89J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to just such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent

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Ems a to z 12.66 Words to Pica .42

12 Point No. 89J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the

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Ems a to z 12.66 Words to Pica .35

14 Point No. 89

THE ONLY TYPE CASTER
That Makes New Type and Better Type Cheaper than Old Type can be Distributed; we can Prove this
$1234567890

18 Point No. 89

ADDING FACES EVERY WEEK
To Keep the Monotype Equipment up to the Minute with Attractive and Up-to-Date Faces
$1234567890

24 Point No. 89

A CONVERTIBLE MACHINE
From a Type Caster to a Composing Machine just when you want it
$1234567890

30 Point No. 89

YOUR INVESTMENT
Protected by this Convertible Feature of the Busy Monotype
$1234567890

36 Point No. 89

READY TO USE
Doesn't make Near Perfect Type
$1234567890

No. 89K. Job Arrangement C1

Composition Matrices

6 Point No. 89K, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession.

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8 Point No. 89K, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their greatest achievements sink slowly into the mind in order that we may patiently derive from

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10 Point No. 89K, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent

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12 Point No. 89K, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, and the learned sciences and professions surround themselves with the

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14 Point No. 891

THE MONOTYPE SYSTEM
Forces no Fixed Combinations of Faces upon the Printer. Any Italic or Boldface may be used as Required
$1234567890

18 Point No. 891

THE STYLE "D" KEYBOARD
Accepted as One of the Truly Great Developments in the Printing Industry
$1234567890

24 Point No. 891

KEY ARRANGEMENT
And Action of the Monotype are the Same as All Standard Typewriters
$1234567890

30 Point No. 891

FLEXIBLE FACILITIES
And High Quality are Selling Points for the Monotype Printer
$1234567890

36 Point No. 891

QUALITY COUNTS
The Salesman's Best Friend
$1234567890

18 Point No. 103

THE ONLY MACHINE TO CONSIDER
For any kind of Matter to be kept Standing and Corrected for Later Editions
Directories, Railway Tariffs, Time Tables, Club Lists, Etc.
$1234567890

24 Point No. 103

THE MONOTYPE
ENABLES YOU TO DEVELOP YOUR BUSINESS ALONG
THE LINE OF LEAST RESISTANCE
$1234567890

14 Point No. 108

ALL ROMAN, ITALIC AND BOLD FACES
On Standard Monotype Line for all Point Sizes from 5 to 12 Point Inclusive can be cast to Line at One Operation
$1234567890

18 Point No. 108

TWO-LINE OR THREE-LINE BOLDFACE FIGURES
Combined with any size Roman for Newspaper Ad. and Catalogue Work. This is not a Slug Makeshift
$1234567890

No. 113J. Job Arrangement C1

Composition Matrices

5 Point No. 113J, 5 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are

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6 Point No. 113J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably

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8 Point No. 113J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work

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10 Point No. 113J, 9½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under

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12 Point No. 113J, 11 Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history,

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14 Point No. 113

IF YOU NEED BUT ONE TYPESETTING MACHINE
You Will Surely Buy a Monotype if you Thoroughly Investigate Its Wide Range of Usefulness on All Kinds of Work
$1234567890

18 Point No. 113

THE MONOTYPE IS NEVER IDLE
For When Work Is Slack, Sorts, Borders, Ornaments and Spacing Material Can Be Cast and Put Away
$1234567890

24 Point No. 113

LET BUSINESS BE GOOD OR BAD
In Your Composing Room, the Monotype is Still Making Money in the Pressroom
$1234567890

30 Point No. 113

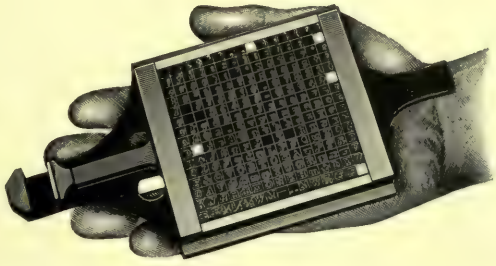
THE SAVING ON MAKEREADY
Is a Means of Profit as Well as the Saving You Make on Composition
$1234567890

36 Point No. 113

AND FOR LONG RUNS
Electrotyping Costs are Avoided
$1234567890

THE MATRIX CASE

THE HEART OF THE MONOTYPE



This little magazine carries the matrices which control the kind of type that is cast. It may contain a combination of the faces required for a particular job or an ordinary font; but in every Monotype plant there should be a matrix case for each font.

The price of these matrix cases is so slight that the cost of taking a font of matrices out of the case and replacing it with another will soon pay the bill for matrix cases to hold every font in the office, especially when these cases are ordered with the fonts.

YOU PROVIDE A CASE FOR EVERY FONT OF TYPE; WHY NOT A MATRIX CASE FOR EVERY FONT OF MATRICES?

Shortage of Tools is False Economy

No. 118J. Job Arrangement C1

Composition Matrices

5½ Point No. 118J, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are

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6 Point No. 118J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession.

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7 Point No. 118J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound appren-

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8 Point No. 118J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and

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No. 118J. Job Arrangement C1

Composition Matrices

9 Point No. 118J, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with all its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the

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10 Point No. 118J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its

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11 Point No. 118J, 11 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an

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12 Point No. 118J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the

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14 Point No. 118

THE MECHANICAL PERFECTION
Of the Cellular Matrix means Low Production costs. It Eliminates Stoppages and Operating Troubles
$1234567890

18 Point No. 118

ALL MONOTYPE IMPROVEMENTS
Applied to any Machine at Small Cost, Keeping your Equipment Up to Date
$1234567890

24 Point No. 118

MONOTYPE FLEXIBILITY
Stands for a Machine Equal to the Most Exacting Typographical Needs
$1234567890

30 Point No. 118

THE NEW DOUBLE MATRIX
For Producing figures as large as 36 Point in Justified Lines
$1234567890

36 Point No. 118

NO HAND WORK
In Composing 36 Pt. Figures
$1234567890

No. 118K. Job Arrangement C2

Composition Matrices

6 Point No. 118K, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that this atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate too slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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8 Point No. 118K, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

10 Point No. 118K, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office.

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

12 Point No. 118K, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot well afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

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ABCDEFGHIJKLMNOPQRSTUVW
$1234567890

14 Point No. 1181

ONE MATRIX FOR EACH LETTER
Two Letters are Never Carried on the Same Matrix in the Flexible Monotype System
$1234567890

18 Point No. 1181

A MATRIX FOR EACH CHARACTER
Each Matrix a Unit, these Units Combined in the Matrix Case as Required
$1234567890

24 Point No. 1181

HAND WORK & CORRECTING
Are done by a Compositor on the Monotype and not by a Machinist
$1234567890

30 Point No. 1181

THE MONOTYPE IS NOT
A Stick to set Matrices by Hand from a "pi box"
$1234567890

36 Point No. 1181

ALL FACES 5 TO 12 PT.
Line if Cast on Same Body
$1234567890

No. 119J. Job Arrangement C1

Composition Matrices

6 Point No. 119J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

8 Point No. 119J, 7¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

10 Point No. 119J, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are still accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one

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12 Point No. 119J, 10½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is

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14 Point No. 119

ASK MONOTYPE USERS: THEY KNOW
That the Improvements Constantly being Added to the Monotype Increase its Earning Power and Versatility
$1234567890

18 Point No. 119

THE NEW CELLULAR MATRIX
Establishes a Standard of the Highest Quality that Cannot be Approached by Other Machines
$1234567890

24 Point No. 119

HIGHER SELLING PRICES
Quickly Realized with the Unequalled Quality of Monotype Production
$1234567890

30 Point No. 119

OUR LOW QUAD MOLD
Will Produce Spaces and Quads High or Low to Suit the Job
$1234567890

36 Point No. 119

ACCURATE JUSTIFICATION
For any Measure to Sixty Picas
$1234567890

No. 146J. Job Arrangement C1

Composition Matrices

8 Point No. 146J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their greatest achievements sink slowly into the mind in order that we may patiently derive from

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10 Point No. 146J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its

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12 Point No. 146J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, and the learned sciences and professions surround themselves with the

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$1234567890

14 Point No. 146

THE "JUST AS GOOD" MACHINE
Cannot Satisfy the Quality Purchaser of Good Printing who Knows the Versatility of the Monotype
$1234567890

18 Point No. 146

YOUR INVESTMENT IS PROTECTED
If you don't Handicap yourself with a Machine that can Never be Anything but a Type Caster
$1234567890

20 Point No. 146

INSTALL THE VERSATILE MONOTYPE
Built on the Unit System, like Filing Cabinets, and just as Elastic for Steady Growth
$1234567890

24 Point No. 146

ASK US TO PROVE OUR CLAIM
That the Monotype is the Cheapest, because it is the Best Type Caster and Composing Machine
$1234567890

30 Point No. 146

BOTH MOLD AND MACHINE
Water Cooled to Make Solid Bodies & Smooth Faces
$1234567890

36 Point No. 146

A PERFECTLY SIMPLE
Composing Machine: Style D Keyboard
$1234567890

No. 158J. Job Arrangement C2

Composition Matrices

5 Point No. 158J, 6½ Set

MONOTYPE FACES

(This font contains caps, lower case and small caps)

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history,

MONOTYPE FACES. 5 POINT SMALL CAPS

LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY MAY BE PARTICULARLY ENGAGED. YET IT IS ONLY IN RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT FLOURISH IN HIDDEN PLACES, NOR

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$1234567890

6 Point No. 158J, 7½ Set

MONOTYPE FACES

(This font contains caps, lower case and small caps)

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term

MONOTYPE FACES. 6 POINT SMALL CAPS

THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES

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8 Point No. 158J, 9¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All

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10 Point No. 158J, 11 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the

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11 Point No. 158J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the

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12 Point No. 158J, 12½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on

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14 Point No. 158

THE DD KEYBOARD
A Marvel for Duplicating the Product with One Operating Cost
A New Field for Greater Profits
$1234567890

18 Point No. 158

THE REAL PROFIT
On Your Investment is the Selling Price Minus Cost of Production
$1234567890

24 Point No. 158

THE NEW KEYBOARD
It is the only one with a Scientific Fingering Arrangement
$1234567890

30 Point No. 158

THE TYPE CASTER
Can Make Type, Spaces and Quads for Job Work
$1234567890

36 Point No. 158

MONOTYPERS
Maintain High Quality
$1234567890

No. 161J. Job Arrangement C2

Composition Matrices

6 Point No. 161J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does

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7 Point No. 161J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only

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8 Point No. 161J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine

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10 Point No. 161J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet, it is only in rare instances that such an

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12 Point No. 161J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free.

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$1234567890

14 Point No. 161

MATRIX LIBRARY MEMBERS
Keep Fonts on Hand for Use When they Please as Long as They Please to Convert Idle Time into Money
$1234567890

18 Point No. 161

CHANGE OUR TYPE CASTER
Into a Composing Machine when you Need it Without the loss of a Penny
$1234567890

24 Point No. 161

THE MONOTYPE KEYBOARD
Separates Type Setting from Making and Casting Type
$1234567890

30 Point No. 161

SIMPLE JUSTIFICATION
The width of each Character is Automatically Registered
$1234567890

36 Point No. 161

CHANGE THE FACE
But not Key Arrangement
$1234567890

No. 161K. Job Arrangement C2

Composition Matrices

6 Point No. 161K, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate too slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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8 Point No. 161K, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

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10 Point No. 161K, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with these material appurtenances, is to be found in the printing office.

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12 Point No. 161K, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

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UNIV. OF
CALIFORNIA

No. 162J. Job Arrangement C2

Composition Matrices

5 Point No. 162J, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under RESTRAINT, NOR IN IGNORANCE OF WHAT TALENT AND GENIUS HAVE ACCOMPLISHED AND ARE ACCOMPLISHING THROUGHOUT THE WORLD. FOR TO FOLLOW PRECEDENT WISELY DOES NOT MEAN TO IMITATE SLAVISHLY ONE GREAT EXEMPLAR, BUT TO STUDY ALL MASTERS FAITHFULLY, LETTING THEIR GREAT ACHIEVEMENTS SINK SLOWLY INTO THE MIND IN ORDER THAT WE MAY FA-

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6 Point No. 162J, 7½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and THE PROFESSIONS, SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND THE CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT FLOURISH IN HIDDEN PLACES, NOR UNDER RESTRAINT,

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8 Point No. 162J, 9¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned

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10 Point No. 162J, 11 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the

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12 Point No. 162J, 12½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and also show that they are willing, to subject it

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14 Point No. 162

THE MONOTYPE
Has Never Been Equaled for Quality, Speed, Versatility and Economy of Cost Combined
$1234567890

18 Point No. 162

OVER 1400 FONTS
From Which to Select the Face You Want, and Others are Added Constantly
$1234567890

24 Point No. 162

THE MATRIX LIBRARY
Supplies the Seldom Used Faces at a Minimum Cost
$1234567890

30 Point No. 162

WHY DISTRIBUTE
When New Type is Available for Every Job?
$1234567890

36 Point No. 162

TABULAR WORK
Easy on the Monotype
$1234567890

No. 210J. Job Arrangement C4

Composition Matrices

10 Point No. 210J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully,

MONOTYPE FACES

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12 Point No. 210J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material ap-

MONOTYPE FACES

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14 Point No. 210

OUR TYPE AND RULE CASTER
Furnishes Better Typography to Interest your Advertisers; Eliminates Distribution; Supplies New Type and New Rule for Every Ad
$1234567890

18 Point No. 210

TYPE OF LARGER POINT SIZES
And Fatter Faces Provided on the Monotype Type and Rule Caster Creates a Demand for More Space in Your Advertising Columns
$1234567890

24 Point No. 210

MONOTYPE QUALITY IS THE BEST
And Only Lever to Raise Prices and Increase Your Profits. New Type Assures Good Press Work
$1234567890

30 Point No. 210

COMPOSITORS DO NOT STOP
Productive Work to Distribute Lines that do not Fit the Required Measure
$1234567890

36 Point No. 210

TURNS COMPOSING ROOM
Maintenance into Profit—not an Expense
$1234567890

14 Point No. 245

THE MONOTYPE IS THE ONLY
Composing Machine that Handles Straight Composition and the Most Intricate Tabular Matter with Equal Facility
$1234567890

18 Point No. 245

THE MONOTYPE NOT ONLY SUPPLIES
Brand New Type for Every Job, but it also Spaces the Lines and Words with Perfect Accuracy
$1234567890

24 Point No. 245

THE MONOTYPE IS THE ONLY
Composing Machine that Makes the Work of the Hand Compositor Easier
$1234567890

30 Point No. 245

NEW MONOTYPE MATERIAL
For Every Form Means the Minimum of Expense for the Make-up
$1234567890

36 Point No. 245

YOUR OPERATOR
Hits Keys Quicker Than He Winks
$1234567890

No. 275J. Job Arrangement C2

Composition Matrices

6 Point No. 275J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate too slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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8 Point No. 275J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

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10 Point No. 275J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with these material appurtenances, is to be found in the printing office.

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12 Point No. 275J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

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14 Point No. 275

NON-DISTRIBUTION WILL REPAY
The Investment of a Monotype in Less Than Two Years, and Keep Right on Giving Profits for Many Years to Come
$1234567890

18 Point No. 275

THROUGH THIS SYSTEM,
Which the Monotype Created, it Reduces the Actual Hour Cost of Hand Composition
$1234567890

24 Point No. 275

LEADS, SLUGS AND RULES
Made on Monotype Lead and Slug Attachment Always True to Size
$1234567890

30 Point No. 275

OUR TYPE-&-RULE
Caster Continuously Supplies Brand New Type for the Cases
$1234567890

36 Point No. 275

VERSATILITY IS ONLY
One of the Many Good Features
$1234567890

No. 275K. Job Arrangement C2

Composition Matrices

6 Point No. 275K, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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8 Point No. 275K, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

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10 Point No. 275K, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to entirely discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with

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12 Point No. 275K, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

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$1234567890

14 Point No. 2751

THE FACTS IN THE CASE
The Monotype eliminates Costly Non-productive Time and Reduces the Cost of the Work done in the Productive Time
$1234567890

18 Point No. 2751

IN THE MONOTYPE PLANT
There is Never any Worry by the Hurry of a Rush of Copy at the Last Minute
$1234567890

24 Point No. 2751

MONOTYPE MATERIAL
Makes the Modern Composing Room a Much Pleasanter Place to Work in
$1234567890

30 Point No. 2751

NON-DISTRIBUTION
Saves the Time of your High-Salaried, Skilled Job Compositors
$1234567890

36 Point No. 2751

DON'T WASTE
Your Good Coin for Lost Time
$1234567890

No. 328J. Job Arrangement C2

Composition Matrices

6 Point No. 328J, 8¼ Set

MONOTYPE FACES

The very best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the

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Ems a to z 19.70 Words to Pica .41

7 Point No. 328J, 9¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to just such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. To follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study

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Ems a to z 18.95 Words to Pica .36

8 Point No. 328J, 9¾ Set

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in the

MONOTYPE FACES

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Ems a to z 17.45 Words to Pica .34

14 Point No. 616

FOUNDED BY GUSTAVE PEIGNOT
the Foundry of G. Peignot & Fils, Paris, has Contributed a great deal to attractive French typography
$1234567890

18 Point No. 616

A WORTHY EXAMPLE
is the Series Called Les Cochins*, Based On Eighteenth Century Engraving
$1234567890

24 Point No. 616

ABOUT THE YEAR 1914
A Brochure Was Issued Describing and Showing These Fonts
$1234567890

30 Point No. 616

THE COCHIN SERIES
Has Been Used with Charming Effect in the French
$1234567890

36 Point No. 616

MAGAZINE
La Gazette du Bon Ton
$1234567890

*Monotype 61 and 611 Series for which this is the bold face

No. 616K. Job Arrangement C2

Composition Matrices

6 Point No. 616K, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly-minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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8 Point No. 616K, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished, and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

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$1234567890

10 Point No. 616K, 10¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to just such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with

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12 Point No. 616K, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

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14 Point No. 6161

A SPLENDID BOLD ITALIC
Modeled After the Cochin Old Style, an Especially Pleasing Letter for Effective Title Pages
$1234567890

18 Point No. 6161

EARLY EIGHTEENTH
Century Styles in Type and Ornaments Have Been Revived with Charming Results
$1234567890

24 Point No. 6161

THE RANK AND FILE
of the Quartos and Octavos of this Period Are More Legible
$1234567890

30 Point No. 6161

THE ARRANGEMENT
Is Better Than Similar Books of the 17th Century
$1234567890

36 Point No. 6161

NOT AS ANTIQUE
and Finer in Composition
$1234567890

No. 48J. Book Arrangement C

Composition Matrices

5 Point No. 48J, 6 Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT FLOURISH IN HIDDEN PLACES, NOR UNDER RESTRAINT, NOR IN IGNORANCE OF WHAT TALENT AND GENIUS HAVE ACCOMPLISHED AND ARE ACCOMPLISHING THROUGHOUT THE WORLD. FOR TO FOLLOW ALL PRECEDENT WISELY DOES NOT MEAN TO IMITATE SLAVISHLY ONE GREAT EXEMPLAR, BUT TO STUDY ALL THE MASTERS FAITHFULLY, LETTING THEIR GREAT ACHIEVEMENTS SINK SLOWLY INTO THE MIND IN ORDER THAT WE MAY PATIENTLY DERIVE FROM THE RICHNESS OF OUR ACQUIRED KNOWLEDGE AND ORGANIZED SYSTEM AN ATTITUDE OF OUR OWN. THE SPRIGHTLY MINDED YOUNG MAN, WHO WITH HIS FIRST BUSINESS BREATH PROJECTS THE NEW AND THE STARTLING, INEVITABLY BECOMES TIRESOME, AND IS DRIVEN TO AN EARLY DISAPPEARANCE, WHILE THE SLOWER AND MORE SOLIDLY ENDOWED STUDENT WILL AT LEAST SPEND AS MUCH OF HIS TIME IN AVOIDING A MISTAKE

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6 Point No. 48J, 7 Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT FLOURISH IN HIDDEN PLACES, NOR UNDER RESTRAINT, NOR IN IGNORANCE OF WHAT TALENT AND GENIUS HAVE ACCOMPLISHED AND ARE ACCOMPLISHING THROUGHOUT THE WORLD. FOR TO FOLLOW ALL PRECEDENT WISELY DOES NOT MEAN TO IMITATE SLAVISHLY ONE GREAT EXEMPLAR,

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7 Point No. 48J, 8 Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED TOO ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY

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8 Point No. 48J, 8½ Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET ANY MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE WHO ARE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT FLOURISH IN HIDDEN PLACES, NOR UNDER RESTRAINT, NOR IN IGNORANCE OF WHAT TALENT AND GENIUS HAVE ACCOMPLISHED AND ARE NOW ACCOMPLISHING THROUGHOUT THE WORLD. FOR TO FOLLOW PRECEDENT WISELY DOES NOT MEAN TO IMITATE SLAVISHLY ONE GREAT EXEMPLAR, BUT TO STUDY ALL MASTERS FAITHFULLY, LETTING THEIR GREAT ACHIEVEMENTS SINK SLOWLY INTO THE MIND IN ORDER THAT WE MAY

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9 Point No. 48J, 9½ Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND OF THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND HIS PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, THE LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT FLOURISH IN HIDDEN PLACES, NOR UNDER RESTRAINT, NOR IN IGNORANCE OF WHAT TALENT AND

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No. 48J. Book Arrangement C

Composition Matrices

10 Point No. 48J, 10 Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, THE LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY

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11 Point No. 48J, 11 Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE WHO ARE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, AND THE

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12 Point No. 48J, 12 Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND OF THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND OF THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH

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No. 49J. Job Arrangement C1

Composition Matrices

6 Point No. 49J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and

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8 Point No. 49J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The very

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10 Point No. 49J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor even in ignorance of what

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12 Point No. 49J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround them-

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18 Point No. 50

A GREAT VARIETY OF NEWSPAPER HEADING STYLES
May be Designed from Monotype Faces shown in this Specimen Book, and New Ones are Being Added Constantly
Special Faces May Be Made for Particular Job and Newspaper Printers
$1234567890

24 Point No. 50

NO JOB IS TOO LARGE OR TOO COMPLEX
Which Cannot be Handled Profitably and in the Simplest Way on the One-Type-at-a-Time Monotype
$1234567890

30 Point No. 50

THE MONOTYPE PRINTER
Makes in his Own Shop all of the Type, Quads and Spaces he Requires. Why don't you do it?
$1234567890

36 Point No. 50

ANY MONOTYPE WILL CAST TYPE
From Hard Metal with Faces Equal to the Best Foundry Type
$1234567890

No. 51J. Job Arrangement C1

Composition Matrices

6 Point No. 51J, 5 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accom-

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Ems a to z 10.55 Words to Pica .84

8 Point No. 51J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle

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Ems a to z 9.50 Words to Pica .70

10 Point No. 51J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The very sprightly minded young man, who with his first business breath projects the new,

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Ems a to z 8.87 Words to Pica .60

12 Point No. 51J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and

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Ems a to z 8.44 Words to Pica .53

14 Point No. 51

BY USING THE MONOTYPE TYPE FOUNDRY
You Can Wholly Avoid the Expense of Buying, and the Worry of Waiting for Type from the Foundry
$1234567890

18 Point No. 51

PROFITABLE CONTINUOUS PRODUCTION
The Maximum of Efficiency can be Attained only by means of the Monotype
$1234567890

24 Point No. 51

CUSTOMERS PRAISE THE PRINTERS
Who Improve the Quality of Their Work without Increasing Cost
$1234567890

30 Point No. 51

OUR RECENT IMPROVEMENTS
Have Made a Newer and More Serviceable Monotype
$1234567890

36 Point No. 51

NEW KEYBOARD, MOLD, MATRIX
Easily Establishes a Record for Improvements
$1234567890

36H4 Point No. 51

THIS POINT SIZE MADE
IN CAPS, FIGURES AND POINTS ONLY
$1234567890

No. 52J. Job Arrangement C2

Composition Matrices

6 Point No. 52J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate too slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

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8 Point No. 52J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

10 Point No. 52J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with these material appurtenances, is to be found in the printing office.

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

12 Point No. 52J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

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$1234567890

14 Point No. 52

THE ONLY ONE IN ITS CLASS
The Only Machine that Makes and Sets its Own Type Ready to Use for Electrotyping or Press
$1234567890

18 Point No. 52

THE MONOTYPE KEYBOARD
Is the Same as the Scientific or Universal Typewriter Keyboard in Everyday Use
$1234567890

24 Point No. 52

CASTS ONE TYPE AT A TIME
From an Endless Combination of Matrices
Corrections Hand, Not Machine Made
$1234567890

30 Point No. 52

STANDARDIZATION
Of All Monotype Faces for Type Line and Body Size
$1234567890

36 Point No. 52

KEY ARRANGEMENT
Is the Simplest yet Devised
$1234567890

No. 66J. Job Arrangement C2

Composition Matrices

5 Point No. 66J, 6 Set

(This font contains caps, lower case and small caps)

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant they when term this calling of theirs an art, they must be willing, and show that they are willing,to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office.

MONOTYPE FACES. 5 POINT SMALL CAPS

PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH

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Ems a to z 17.21 Words to Pica .57

6 Point No. 66J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does

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Ems a to z 16.72 Words to Pica .49

8 Point No. 66J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine

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Ems a to z 15.20 Words to Pica .40

10 Point No. 66J, 10½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to just such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particu-

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Ems a to z 15.06 Words to Pica .32

12 Point No. 66J, 12½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister

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Ems a to z 14.93 Words to Pica .27

14 Point No. 66

OLD FAMILIAR FACES
Are a Pleasure to the Eye of the Printer. They are the Friends of Long Ago
$1234567890

18 Point No. 66

BUT THE SAME OLD FACES
Will not Attract Work to Your Shop or Help You Out in the Pressroom
$1234567890

24 Point No. 66

NEW OLD FACES
Give Your Pressmen a Perpetual Picnic on the Makeready
$1234567890

30 Point No. 66

ALWAYS NEW
True in Body and Face. That's the Monotype Way
$1234567890

36 Point No. 66

DON'T DELAY
It Means a Step Backward
$1234567890

No. 466J. Job Arrangement C1

Composition Matrices

6 Point No. 466J, 7¾ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries.

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its

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Ems a to z 16.37

Words to Pica .54

NOTE: This face is similar to our No. 66 series except that it is made on the C1 arrangement instead of the C2 arrangement.

No. 77J. Job Arrangement C1

Composition Matrices

6 Point No. 77J, 5 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting

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8 Point No. 77J, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith

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$1234567890

10 Point No. 77J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the

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12 Point No. 77J, 9½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances,

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$1234567890

14 Point No. 77

YOU ARE NOT TYING UP MACHINERY
Waiting for Author's and Proofreader's Proofs if you have a Monotype Equipment.
The Monotype can be Kept Busy Every Working Hour on Profitable Work
$1234567890

18 Point No. 77

THERE IS NOTHING TOO DIFFICULT
For the Monotype Operator. If it can be Set by Hand the Monotype
Can do it; do it Quickly, and at Great Saving in Cost
$1234567890

24 Point No. 77

IF BUSINESS IS SLACK
Fill Your Cases With Display Type And Spacing Material.
Get Ready for the Rush to Come
$1234567890

30 Point No. 77

ANY SERIES OF TYPE
Required in Quantity Can Be Renewed in a Few
Hours With The Type Caster
$1234567890

36 Point No. 77

OPPORTUNITY MAY KNOCK
But the Live Ones Buy the Monotype
$1234567890

No. 107J. Job Arrangement C2

Composition Matrices

5 Point No. 107J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor even in ignorance of what talent and genius have accomplished and are accom-

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6 Point No. 107J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the

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7 Point No. 107J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly

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8 Point No. 107J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine

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10 Point No. 107J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and profes-

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12 Point No. 107J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term

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14 Point No. 107

THE STANDARD OF QUALITY
Is Monotype, Commanding a Higher Price than any other kind of Machine Composition
$1234567890

18 Point No. 107

THE BEST MAGAZINES
And Knowing Purchasers of Printing everywhere Say Use the Monotype
$1234567890

24 Point No. 107

GOOD TYPOGRAPHY
Will Boost the Price for You and Sell the Product at a Profit
$1234567890

30 Point No. 107

HEIGHT TO PAPER
Accuracy of Monotype Type will Save Make-Ready
$1234567890

36 Point No. 107

NEWSPAPER ADS.
Set Like Straight Matter
$1234567890

18 Point No. 121

THE DAILY NEWSPAPER OR JOB PRINTING OFFICE WITHOUT A MONOTYPE IS FAR FROM A STATE OF IDEAL EFFICIENCY
$1234567890

24 Point No. 121

ALL COSTLY ERRORS IN ADVERTISING THROUGH WORN-OUT TYPE ARE ENDED FOREVER IN THE MONOTYPE SHOP
$123467890

30 Point No. 121

DISPLAY TYPE CAN BE CAST IN ANY QUANTITY CHEAPER THAN IT CAN BE DISTRIBUTED
$1234567890

36 Point No. 121

AND THE APPEARANCE OF THE PAPER WILL BE INCREASED 100 PER CENT.
$1234567890

14 Point No. 129

IF YOU NEVER MADE MISTAKES
And Your Cost Sheets Always Showed a Good Margin of Profit
on Every Job in the Composing Room
$1234567890

18 Point No. 129

IF YOUR EMPLOYEES
Could Easily Set Eight Thousand Ems or More
Per Hour by Hand
$1234567890

24 Point No. 129

IF TYPE WAS ALWAYS NEW
And Never Became Battered and Worn
by too Frequent Use
$1234567890

30 Point No. 129

MONOTYPE MACHINES
Would Not Be Needed Until the
Millennium Had Passed
$1234567890

36 Point No. 129

UNTIL THEN
You Will Need a Monotype
$1234567890

No. 132K. Job Arrangement C2

Composition Matrices

6 Point No. 132K, 7½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries.

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Ems a to z 17.92 Words to Pica .45

8 Point No. 132K, 9 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For

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Ems a to z 16.12 Words to Pica .38

10 Point No. 132K, 11 Set

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and as original as he may, he cannot afford to discard all knowledge of what has gone before or of what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in

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Ems a to z 15.77 Words to Pica .31

12 Point No. 132K, 12½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of a clever mind. For, let any man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who

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Ems a to z 14.93 Words to Pica .27

No. 140J. Job Arrangement C1

Composition Matrices

6 Point No. 140J, 5 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting

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8 Point No. 140J, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith

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10 Point No. 140J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the

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12 Point No. 140J, 9¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a

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14 Point No. 140

YOU CAN SAVE THE DOLLARS AND CENTS
Spent in Turning Letters and Waiting for Sorts. The Profit is Yours on both Body and Display Type if you Use the Monotype
$1234567890

18 Point No. 140

STOP THE LEAK OF IDLE TIME
No Machine is Worth Having when you Can't Run it as an Actual Producer on Live Copy all the Time
$1234567890

24 Point No. 140

THE MOST INTRICATE
Composition can be as Easily Handled as Straight Matter
$1234567890

30 Point No. 140

THE MONOTYPE
Supplies Sharp and Clean-cut New Type
$1234567890

36 Point No. 140

TYPE ON TAP ALL THE TIME
Can't get out of Sorts with Monotype
$1234567890

36H4 Point No. 140

DISTRIBUTION IS WASTE
$1234567890

No. 149J. Job Arrangement C1

Composition Matrices

5½ Point No. 149J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and profession, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new

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6 Point No. 149J, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowl-

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8 Point No. 149J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work

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10 Point No. 149J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the

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12 Point No. 149J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as

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No. 165J. Job Arrangement C2

Composition Matrices

5 Point No. 165J, 6 Set

(This font contains caps and small caps)

MONOTYPE FACES. 5 POINT CAPS

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT

MONOTYPE FACES. 5 POINT SMALL CAPS

TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT FLOURISH IN HIDDEN PLACES NOR UNDER RESTRAINT, NOR IN IGNORANCE OF WHAT TALENT AND GENIUS ACCOMPLISHED AND ARE ACCOMPLISHING THROUGHOUT THE WORLD. FOR TO FOLLOW ALL

Monotype Faces. 5 Point Caps and Small Caps

Precedent Wisely does not Mean to Imitate Slavishly One Great Exemplar, but to Study all the Masters Faithfully, Letting Their Great Achievements Sink Slowly into the Mind in Order that we may Patiently Derive from the Richness of Our Acquired Knowledge and Organized System an Attitude of Our Own. The Sprightly Minded Young Man, who with His First Business Breath Projects the New and Startling, Inevitably Becomes Tiresome, and is Driven to an Early Disappearance; While the Slower and More Solidly Endowed Student will at Least Spend as Much of His Time in Avoiding a Mistake as in Evolving a Brilliant Scheme Wherewith to Dazzle His Contemporaries. The Best Kind of Originality is that which Comes after a Sound Apprenticeship; that which shall Prove to be the Blending of a Firm Conception of all Useful Precedent

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Ems A to Z 23.19 **Words to Pica .54**

6 Point No. 165J, 7 Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET ANY MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE WHO ARE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT FLOURISH IN HIDDEN PLACES, NOR UNDER RESTRAINT, NOR IN IGNORANCE OF WHAT TALENT AND GENIUS HAVE ACCOMPLISHED AND ARE NOW ACCOMPLISHING THROUGHOUT THE WORLD. FOR TO FOLLOW PRECEDENT WISELY DOES NOT MEAN TO IMITATE SLAVISHLY ONE GREAT EXEMPLAR, BUT TO STUDY ALL MASTERS FAITHFULLY, LETTING THEIR GREAT ACHIEVEMENTS SINK SLOWLY INTO THE MIND IN ORDER THAT WE MAY PATIENTLY DERIVE FROM THE RICHNESS OF OUR ACQUIRED KNOWLEDGE AND ORGANIZED SYSTEM AN ATTITUDE OF OUR OWN. THE SPRIGHTLY MINDED YOUNG MAN, WHO WITH HIS FIRST BUSINESS BREATH PROJECTS THE NEW AND

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Ems A to Z 22.55 **Words to Pica .46**

8 Point No. 165J, 8½ Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND OF THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND HIS PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, THE LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT FLOURISH IN HIDDEN PLACES, NOR UNDER RESTRAINT, NOR IN IGNORANCE OF WHAT TALENT AND GENIUS HAVE

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Ems A to Z 20.53 **Words to Pica .38**

9 Point No. 165J, 9½ Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND OF THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND HIS PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND THE PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, THE LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN A

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Ems A to Z 20.41 **Words to Pica .34**

No. 165J. Job Arrangement C2

Composition Matrices

10 Point No. 165J, 10½ Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THE KIND WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT DESIRE TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH

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Ems A to Z 20.30 Words to Pica .30

12 Point No. 165J, 12½ Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THE KIND WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET ANY MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT WELL AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE

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Ems A to Z 20.14 Words to Pica .25

14 Point No. 165

NON-DISTRIBUTION
AND THE MONOTYPE MEANS HAVING EVERY-
THING YOU WANT WHEN YOU WANT IT
$1234567890

18 Point No. 165

QUALITY MAINTAINED
AT LESS COST WHEN YOU USE NEW
TYPE FOR EVERY JOB
$1234567890

No. 176J. Job Arrangement C1

Composition Matrices

6 Point No. 176J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and we are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround

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8 Point No. 176J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, be cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as

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10 Point No. 176J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work, with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters

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12 Point No. 176J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in

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14 Point No. 176

THE MONOTYPE IS BUILT IN PHILADELPHIA
And is used Everywhere by Profit-making Printers on all Kinds of Work. Quality and Quantity, with Economy, is the Monotype Way
$1234567890

18 Point No. 176

MONOTYPE COMPOSITION
Costs less by Comparison than the Product of any other Type-setting or Composing Machine
$1234567890

24 Point No. 176

IF YOU WISH TO BE SHOWN
Investigate the Qualifications of the Monotype. You will be Fully Convinced
$1234567890

30 Point No. 176

MONOTYPE USERS SAY
That our Claims are much Under the Real Merits of the Versatile Machine
$1234567890

36 Point No. 176

MONOTYPE VALUE
Being Proved Daily in Every Office
$1234567890

No. 204J. Job Arrangement C4

Composition Matrices

5 Point No. 204J, 5 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student, will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and as original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and the

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6 Point No. 204J, 6 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in

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8 Point No. 204J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden

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10 Point No. 204J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today to not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to

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12 Point No. 204J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly en-

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14 Point No. 204

DO YOU ALWAYS USE NEW TYPE,
Rules, leads, slugs and borders on every job, and save the expense of distribution in your composing room? The Monotype will supply you with all of this material and it will be new for every job
$1234567890

18 Point No. 204

THIS FACE IS A GOOD FACE
For most any class of work, but is particularly appropriate for newspaper headings. You should include this handsome Gothic letter in your matrix equipment
$1234567890

24 Point No. 204

MONOTYPE TYPE
Answers every possible requirement as to design of face, quality of metal, perfection of fitting and alignment
$1234567890

14 Point No. 206

THE COMPOSING-ROOM
Of a Printing Plant is a Great Deal More Than a Place in Which to Operate Composing Machines: it is a Department Maintained to Produce Complete Pages, Locked-up in Chases Ready for Printing
$1234567890

18 Point No. 206

QUALITY OF OUTPUT
Is always the first consideration with Monotype printers, but quality is not all, for the Monotype is also the fastest and most versatile composing machine on all kinds of copy
$1234567890

24 Point No. 206

YOUR SALESMAN
The Monotype is your best salesman. It always makes a good impression by furnishing good type, and consequently better typography
$1234567890

30 Point No. 222

FOR A REALLY GOOD LOOKING
NEWSPAPER MONOTYPE COMPOSITION IS MOST ESSENTIAL
$1234567890

No. 224K. Job Arrangement C2

Composition Matrices

5 Point No. 224K, 7¼ Set

MONOTYPE FACES

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; IT IS THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, THE LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE SPECIALLY ENGAGED. YET IT IS ONLY IN VERY RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ALL ITS MATERIAL APPURTENANCES, IS FOUND IN A PRINTING OFFICE. ART DOES NOT FLOURISH IN HIDDEN PLACES, NOR UNDER RESTRAINT, NOR IN IGNORANCE OF WHAT TALENT AND GENIUS HAVE ACCOMPLISHED AND ARE ACCOMPLISHING THROUGHOUT THE WORLD. FOR TO FOLLOW PRECEDENT WISELY DOES NOT MEAN TO IMITATE SLAVISHLY ONE GREAT EXEMPLAR, BUT TO STUDY ALL MASTERS FAITHFULLY, LETTING THEIR GREAT ACHIEVEMENTS SINK SLOWLY INTO THE MIND IN ORDER THAT WE MAY PATIENTLY DERIVE FROM THE RICHNESS OF OUR ACQUIRED KNOWLEDGE AND ORGANIZED SYSTEM AN ATTITUDE OF OUR OWN. THE SPRIGHTLY MINDED YOUNG MAN, WHO WITH HIS FIRST BUSINESS BREATH PROJECTS THE NEW AND STARTLING, INEVITABLY BECOMES TIRESOME, AND IS DRIVEN TO AN EARLY DISAPPEARANCE; WHILE THE

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6 Point No. 224K, 8½ Set

MONOTYPE FACES

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND OF THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, THE LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN VERY RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT FLOURISH IN HIDDEN PLACES, NOR UNDER RESTRAINT, NOR IN IGNORANCE OF WHAT TALENT AND GENIUS HAVE ACCOMPLISHED AND ARE ACCOMPLISHING THROUGHOUT THE WORLD. FOR TO FOLLOW PRECEDENT

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8 Point No. 224K, 10 Set

MONOTYPE FACES

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE ITSELF TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND OF THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND AS ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD ALL KNOWLEDGE OF WHAT HAS GONE BEFORE OR OF WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY SHOULD BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, THE LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE SPECIALLY ENGAGED. YET IT IS ONLY IN RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A

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10 Point No. 224K, 12 Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF A CLEVER MIND. FOR, LET ANY MAN BE AS ABLE AND AS ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISREGARD THE KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE WHO ARE CON-

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48 Point No. 227

THE MONOTYPE
IS CONSTANTLY PRODUCING NEW TYPE DESIGNS
$1234567890

14 Point No. 227

THE MONOTYPE TYPE-&-RULE CASTER
MAKES THE BEST BASE MATERIAL FOR MOUNTING ALL KINDS OF CUTS, ELECTROTYPES, STEREOTYPES, OR ZINCS, AND IN JUST THE REQUIRED QUANTITY, MUCH CHEAPER THAN INFLEXIBLE STEEL BASE MATERIAL
$1234567890

18 Point No. 227

THE FLEXIBLE MONOTYPE
FURNISHES THE FACES, AND THE COMBINATIONS OF FACES, YOUR PARTICULAR CUSTOMERS WANT AND SAVES THE DISTRIBUTION COST
$1234567890

24 Point No. 227

EVERYTHING NEEDED
TYPE FOR THE CASES, BORDERS, ORNAMENTS, SPACES AND QUADS; RULE IN ANY LENGTH FOR EVERY JOB
$1234567890

30 Point No. 227

THE MONOTYPE CREATED
NON-DISTRIBUTION, WHICH DOES AWAY WITH ALL THE WASTE AND IMPROVES COMPOSING ROOM PRODUCT
$1234567890

36 Point No. 227

EVERY HOUR OF
EVERY COMPOSITOR PRODUCTIVE BY PROVIDING NEW TYPE, BORDERS, RULES, ETC.
$1234567890

No. 230J. Job Arrangement C4

Composition Matrices

6 Point No. 230J, 4½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius accomplish and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their greatest achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our very own. The sprightly minded young man who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance, while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle all his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius accomplish and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their greatest achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our very own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes

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8 Point No. 230J, 5½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are still accomplishing throughout the world For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind, in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our very own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle all his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone

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10 Point No. 230J, 6½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor even in ignorance of what talent and genius have accomplished and are still accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our very own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed

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12 Point No. 230J, 7½ Set

MONOTYPE FACES

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14 point No. 230

FOR THE BOOK, JOB, OR NEWS PLANT
The Monotype has Taken the Limits out of Composition and Made it Possible to Handle any size Job in any Face of Type without Difficulty or Extra Expense
$1234567890

18 point No. 230

IT HAS MADE POSSIBLE THE ELIMINATION
Of the Disagreeable Drudgery of Distribution and Provided the Only way to keep all the Compositors on Profitable, Productive Work, all the time
$1234567890

24 point No. 230

WHY NOT ECONOMIZE
Your Compositor's Nervous Energy and Physical Strength by Giving Him Plenty of all Kinds of Material?
$1234567890

30 point No. 230

THE PRINTER WHO USES
The Monotype adds to his Sales Department the most Potent Selling Force—QUALITY
$1234567890

36 point No. 230

THE VERSATILE MONOTYPE
Supplies Printers with the Equipment to Specialize
$1234567890

No. 239J. Job Arrangement C4

Composition Matrices

6 Point No. 239J, 5½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor

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8 Point No. 239J, 6½ Set

MONOTYPE FACES

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10 Point No. 239J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive

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12 Point No. 239J, 9½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a

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14 point No. 239

THE MONOTYPE: TWO MACHINES IN ONE
It Casts Type for the Cases; It Sets, Justifies, and Delivers on the Galley, Composition that Surpasses the Most Careful Hand Justification
$1234567890

18 point No. 239

MONOTYPE COMPOSITION UNEQUALED
Either on Straight Matter or on Intricate Tabular Work, the Monotype Distinctly shows Its Superiority
$1234567890

24 point No. 239

DISPLAY TYPE UNLIMITED
Where there is a Monotype Equipment Time Lost Picking for Sorts, etc., is Dispensed With
$1234567890

30 point No. 239

LEADS AND SLUGS
Can be Cast to any length at a Speed that makes Distribution Unprofitable
$1234567890

36 point No. 239

RULES ALWAYS NEW
Full length Rules on Every Job, no piecing
$1234567890

No. 240J. Job Arrangement C4

Composition Matrices

6 Point No. 240J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession.

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

8 Point No. 240J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our

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10 Point No. 240J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature and concrete examples of the work with which they may be particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have ac-

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$1234567890

12 Point No. 240J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

14 point No. 240

THE ONLY MACHINE
That will Prove that It is Equally Efficient on Every Possible Kind of Modern Composing Room Work
$1234567890

18 point No. 240

THE MONOTYPE IS BUILT
Upon the Principle that the Printer is the Best Judge of his own Requirements
$1234567890

24 point No. 240

MONOTYPE MATRICES
Are Quite as Perfect as the Matrices used by The Best Type Founders
$1234567890

30 point No. 240

THE MONOTYPE
Takes all the Limitations out of Your Machine Composition
$1234567890

36 point No. 240

BRAND NEW TYPE
for Every Job; No Distribution
$1234567890

No. 249J. Job Arrangement C2

Composition Matrices

6 Point No. 249J, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may be, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

7 Point No. 249J, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in

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$1234567890

8 Point No. 249J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may be, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade or his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

10 Point No. 249J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford entirely to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particu-

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$1234567890

12 Point No. 249J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free.

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ABCDEFGHIJKLMNOPQRSTUVW
$1234567890

No. 254K. Job Arrangement C2

Composition Matrices

6 Point No. 254K, 8 Set

(This font contains caps and small caps)

MONOTYPE FACES. 5 POINT CAPS

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

MONOTYPE FACES. 6 POINT SMALL CAPS

WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND THE PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND

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$1234567890

MONOTYPE FACES. 6 POINT CAPS AND SMALL CAPS

CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT FLOURISH IN HIDDEN PLACES NOR UNDER RESTRAINT, NOR IN IGNORANCE OF WHAT TALENT AND GENIUS HAVE ACCOMPLISHED AND ARE ACCOMPLISHING THROUGHOUT THE WORLD. FOR TO FOLLOW PRECEDENT WISELY DOES NOT

8 Point No. 254K, 10 Set

(This font contains caps and small caps)

MONOTYPE FACES. 8 POINT CAPS

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDEN-

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MONOTYPE FACES. 8 POINT SMALL CAPS

CIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT

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MONOTYPE FACES. 8 POINT CAPS AND SMALL CAPS

WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND THE

7 Point No. 254K, 9 Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND OF THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND THE PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND THE CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN VERY RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

10 Point No. 254K, 12½ Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND OF THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND HIS PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS

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Note that the figures shown with this series cannot be composed with these fonts using standard C2 keybars. The F246 figures shown with the capitals are 12 units and the F254K figures shown with the small capitals are 9 units

14B Point No. 2541

THE MONOTYPE SYSTEM SUPPLIES
PRINTERS WITH THE MEANS FOR PRODUCING WORK OF
THE HIGHEST QUALITY
$1234567890

14 Point No. 2541

THE CORNER STONE
OF THE MONOTYPE SYSTEM OF EFFICIENCY
IS CONTINUOUS PRODUCTION
$1234567890

18 Point No. 2541

A NEW PROCESS OF
COMPOSITION IS MADE POSSIBLE
BY THE DUPLEX KEYBOARD
$1234567890

24 Point No. 2541

THE MONOTYPE IS
THE SIMPLEST AND FASTEST
COMPOSING MACHINE
$1234567890

30 Point No. 2541

MONOTYPE
MATRICES HELP YOU
SELL PRINTING
$1234567890

14 Point No. 276

IF YOU HAVE NOT HEARD, LISTEN!
Monotypes are making money for their owners all over the United States and in nearly every civilized country in the world
$1234567890

18 Point No. 276

IF YOU ARE FROM MISSOURI
Write to Philadelphia and we will tell you of a near-by plant where you can see for yourself
$1234567890

24 Point No. 276

ABCDEFGHIJKLMNOPQRSTUVWXYZ&.,:;-'!?
abcdefghijklmnopqrstuvwxyz
$1234567890

A Minimum Job Font contains 72 characters, as shown above

30 Point No. 276

MONOTYPE PRODUCT
Is Superior in Quality to any Other Process of Composition
$1234567890

36 Point No. 276

COMPLETE FLEXIBILITY
Makes Combining Faces Easy
$1234567890

No. 366J. Job Arrangement C2

Composition Matrices

10 Point No. 366J, 10½ Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES AND PROFESSIONS, SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT FLOURISH IN HIDDEN PLACES, NOR UNDER RESTRAINT, NOR IN IGNORANCE OF WHAT TALENT AND GENIUS ACCOMPLISHED AND ARE ACCOMPLISHING THROUGHOUT THE WORLD. FOR TO FOLLOW ALL PRECEDENT WISELY DOES NOT MEAN TO IMITATE SLAVISHLY ONE GREAT EXEMPLAR, BUT TO STUDY ALL THE MASTERS FAITHFULLY, LETTING THEIR GREAT ACHIEVEMENTS SINK SLOWLY INTO THE MIND IN ORDER THAT WE MAY PATIENTLY DERIVE FROM THE RICHNESS OF OUR ACQUIRED KNOWLEDGE AND ORGANIZED SYS-

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

Ems A to Z 20.30 — Words to Pica .30

12 Point No. 366J 12½ Set

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET ANY MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING AND SHOW THAT THEY ARE WILLING TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE WHO ARE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES AND PROFESSIONS, SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING

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$1234567890

Ems A to Z 20.14 — Words to Pica .26

14 Point No. 366

YOU CAN SAVE
IN PRESS MAKE-READY BY PROVIDING BRAND-
NEW TYPE FOR EVERY JOB
$1234567890

18 Point No. 366

OUR TYPE-&-RULE
CASTERS KEEP A CONTINUOUS SUPPLY
OF TYPE, RULES, LEADS, SLUGS
$1234567890

24 Point No. 366

THE FLEXIBLE MONOTYPE
TOOK THE LIMITATIONS OUT OF
MACHINE COMPOSITION
$1234567890

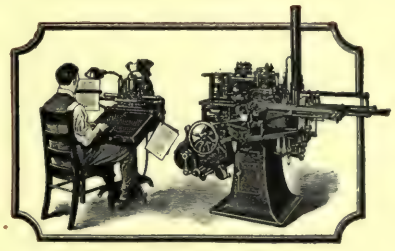
30 Point No. 366

NEW TYPE
GIVES CLEAN AND SHARP
IMPRESSIONS
$1234567890

The fonts shown on this page contain matrices symboled No. 66 and No. 366, but the entire fonts are called No. 366.

MONOTYPE
PLATE-GOTHICS

A NEW DEPARTURE IN MONOTYPE COMPOSITION



LANSTON MONOTYPE
MACHINE COMPANY
PHILADELPHIA
1920

MONOTYPE
PLATE-GOTHICS

THE PLATE-GOTHIC COMBINATIONS SHOWN IN THESE PAGES ARE THOSE WHICH HAVE BEEN COMPLETED. THEY ARE SUFFICIENT IN NUMBER AND VARIETY TO SET PRACTICALLY ALL THE SMALL JOB WORK IN THE AVERAGE PRINTING OFFICE TO THE SATISFACTION OF EVEN THE MOST CRITICAL PRINTER OR BUYER OF PRINTING, THOUGH THEY DO NOT EXHAUST THE POSSIBILITIES OF THIS LATEST DEVELOPMENT OF MONOTYPE LABOR-SAVING AND QUALITY-ENSURING INVENTIONS.

AS A SUGGESTION OF WHAT HAS BEEN ACCOMPLISHED IN THE PLATE-GOTHIC COMBINATIONS, WE CALL YOUR ATTENTION TO THE FACT THAT THE BEST POSSIBLE OF THE OLDER ARRANGEMENTS PROVIDED FOR ONLY THREE ALPHABETS OF CAPITALS AND TWO SETS OF FIGURES, WHILE EACH OF THE PLATE-GOTHIC COMBINATIONS CONSISTS OF FOUR COMPLETE ALPHABETS OF CAPITALS AND FOUR SETS OF FIGURES AND POINTS, ANY OR ALL OF WHICH MAY BE SET TOGETHER IN THE SAME LINE WHEN DESIRED.

OTHER FACES SUITABLE FOR USE IN THE PLATE-GOTHIC COMBINATIONS ARE BEING CONSIDERED AND ARE IN PREPARATION. THEIR COMPLETION WILL BE ANNOUNCED BY THE ISSUE OF ADDITIONAL SPECIMEN PAGES WHICH WILL BE SENT TO ALL MONOTYPE USERS.

Plate-Gothic No. 340J Series

Composition Matrices

THE Plate-Gothics are so arranged that all four sizes of six-point are carried in one Matrix Case and, similarly, all four sizes of twelve-point are carried in one Matrix Case. Thus, four sizes may be composed at one operation on the Style D Keyboard, or eight sizes on the Duplex Keyboard, and cast in justified lines on the Casting Machine. At the Keyboard the right and left Keybars and Keybanks P-G and the Stopbars S108 are required, and at the Casting Machine the Normal Wedge S108 is required. A five-unit high space is required before the M and W of both six- and twelve-point No. 1 size of the 340J series.

Both six-point and twelve-point fonts will line when cast in composition on the same Mold, but to justify the six-point with the twelve-point, when setting by hand, the following plan has been adopted: The twelve-point remains on its standard line, .1250, but the six-point is cast to .0697 line. The six-point is then justified to the twelve-point by placing four points above and two points below the six-point type. Electro-Display Matrices of the No. 187 series, shown on page four, are the same type design and are an extension of this 340J series and justify with twelve-point by point justification. To justify together the twelve-, fourteen-, eighteen-, and twenty-four-point sizes, place all the spacing at the top. This makes all sizes line. The comma, semi-colon, and tail of the Cap Q of the eighteen- and twenty-four-point sizes will overhang the body slightly, and there will be a slight overhang at the top of the 18H4 and 24H4 sizes.

This plan for point line justifying all sizes of the Plate-Gothic for hand composition applies to all series of Plate-Gothics now ready and those that may be added in the future. The line standards for casting type for hand composition for Plate-Gothics according to the above plan will be as follows:

Six-point	.0697	Fourteen-point	.1527
Twelve-point	.1250 (Standard)	Eighteen-point	.2080
	Twenty-four-point .2910		

The Draw Rod should be readjusted to suit the movement of the Centering Pin when running on special line adjustment in order to produce the point line justification.

THE FRENCH SHOP
SILKS
CHESTNUT AND FIFTH AVENUE
PITTSBURGH

DEAR MADAM:
THIS WILL INFORM
BEAUTIFUL COLORS AND FINE

SKETCH CLUB
EXHIBITION OF WATER COLORS
AT THE
CLUB HOUSE
FEBRUARY 4, 5, 6 AND 7, 1920
EIGHT THIRTY IN THE EVENING

ADMIT ONE
10 BOULEVARD

STY SHADES OF
VARIETY ONLY
OUR CALL YOUR

FEBRUARY, 1920

JAQUIN GARDENS
CORPORATION
GROWERS AND DISTRIBUTORS OF
ORANGES, LEMONS AND CITRUS FRUIT
JAQUIN, CALIFORNIA

SAMUEL A. HARGRAVES
PHILADELPHIA OFFICE MGR.

123 NORTH MARKET STREET
PHILADELPHIA, PA.

No. 340J. Arrangement P-G—Composition Matrices

Specimens of the four sizes contained in each matrix case, each size shown separately

12 Point No. 340J, 11 Set

No. 1

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR,

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

No. 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

No. 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

No. 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

6 Point No. 340J, 7 Set

No. 1

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

No. 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND HIS PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS

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$1234567890

No. 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED

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$1234567890

No. 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH

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ELECTRO-DISPLAY MATRICES No. 187, shown on page four, are the same type design and are an extension of the 340J Series shown on this page

No. 340J. Arrangement P-G—Composition Matrices

Specimens of all the possible cap and small cap combinations
that can be made with the four sizes in each matrix case

6 Point No. 340J, 7 Set

Nos. 1 and 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT

Nos. 1 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND HIS PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM

Nos. 2 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOINT ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND OF THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALL

Nos. 3 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF

12 Point No. 340J, 11 Set

Nos. 1 and 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PRO-

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE

Nos. 1 and 4

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; IT IS THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET

Nos. 2 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS

Nos. 3 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND OF THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS

ELECTRO-DISPLAY MATRICES No. 187, shown on page four, are the same type design and are an extension of the 340J Series shown on this page

14 Point No. 187

NON-DISTRIBUTION
THE SECRET TO THE SUCCESSFUL PRODUCTION
OF GOOD PRINTING IS NEW TYPE
$1234567890

18 Point No. 187

DOUBLE AND TRIPLE
JUSTIFICATIONS IN ONE MEASURE ARE
EASY ON THE MONOTYPE
$1234567890

18H4 Point No. 187

THE COMPOSITOR'S
DAILY TOIL WILL BE A PLEASURE
WITH NEW TYPE
$1234567890

24 Point No. 187

SPECIAL COMBINATIONS
OF FACES MAY BE HAD FOR
INTRICATE JOBS
$1234567890

24H4 Point No. 187

THE MONOTYPE
ELIMINATES THE COST
OF DISTRIBUTION
$1234567890

ELECTRO-DISPLAY MATRICES No. 187, shown on this page, are the same type design and are an extension of the 340J Series shown on pages two and three

PLATE-GOTHIC NO. 341J SERIES

COMPOSITION MATRICES

THE Plate-Gothics are so arranged that all four sizes of six-point are carried in one Matrix Case and, similarly, all four sizes of twelve-point are carried in one Matrix Case. Thus, four sizes may be composed at one operation on the Style D Keyboard, or eight sizes on the Duplex Keyboard, and cast in justified lines on the Casting Machine. At the Keyboard the right and left Keybars and Keybanks P-G and the Stopbars S108 are required, and at the Casting Machine the Normal Wedge S108 is required. A five-unit high space is required before the M and W of both six- and twelve-point No. 1 size of the 341J series.

Both six-point and twelve-point fonts will line when cast in composition on the same Mold, but to justify the six-point with the twelve-point, when setting by hand, the following plan has been adopted: The twelve-point remains on its standard line, .1250, but the six-point is cast to .0697 line. The six-point is then justified to the twelve-point by placing four points above and two points below the six-point type. Electro-Display Matrices of the No. 197 series, shown on page 4, are the same type design and are an extension of this 341J series and justify with twelve-point by point justification. To justify together the twelve-, fourteen-, eighteen-, and twenty-four-point sizes, place all the spacing at the top. This makes all sizes line. The comma, semi-colon, and tail of the Cap Q of the eighteen- and twenty-four-point sizes will overhang the body slightly, and there will be a slight overhang at the top of the 18H4 and 24H4 sizes.

This plan for point line justifying all sizes of the Plate-Gothic for hand composition applies to all series of Plate-Gothics now ready and those that may be added in the future. The line standards for casting type for hand composition for Plate-Gothics according to the above plan will be as follows:

Six-point	.0697	Fourteen-point	.1527
Twelve-point	.1250 (Standard)	Eighteen-point	.2080
	Twenty-four-point	.2910	

The Draw Rod should be readjusted to suit the movement of the Centering Pin when running on special line adjustment in order to produce the point line justification.

ORATION

CTER OF FACILITIES
OR DEPARTMENT OF
ICH COULD NOT BE
ERATIVE MATERIAL
IF OUR OWN STOCK
IN FURNITURE. IT
AUTHENTIC REPRO-
HE SALE OF MANY
N ROOMS OF MANY
PAPERS, HANGINGS
ARE CONSTANTLY
R MAKING SPECIAL
UNIQUE THINGS TO
UE VITAL TOUCH OF
KED INDIVIDUALITY
CORATIVE SECTION
ALLERIES
STREET

MR. AND MRS. W. D. BURDINE

AT HOME
458 72D STREET, N. E.

RETURN IN TEN DAYS TO
BLAKE PUBLISHING CO.
460 GARFIELD AVENUE
CLEVELAND

No. 341J. Arrangement P-G—Composition Matrices

Specimens of the four sizes contained in each matrix case, each size shown separately

12 Point No. 341J, 9 Set

No. 1

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY,

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

No. 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE

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No. 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS

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No. 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH

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6 Point No. 341J, 5 Set

No. 1

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND THE PROFESSIONS SURROUND THEM-

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$1234567890

No. 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND THE PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND THE CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY

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No. 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND THE PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND THE CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN VERY RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT

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No. 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND THE PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND THE CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN VERY RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT FLOURISH IN HIDDEN PLACES, NOR UNDER RESTRAINT, NOR IN IGNORANCE OF WHAT TALENT

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ELECTRO-DISPLAY MATRICES No. 197, shown on page four, are the same type design and are an extension of the 341J Series shown on this page

No. 341J. Arrangement P-G—Composition Matrices

Specimens of all the possible cap and small cap combinations
that can be made with the four sizes in each matrix case

6 Point No. 341J, 5 Set

Nos. 1 and 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE

Nos. 1 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS

Nos. 2 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS,

Nos. 3 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED

12 Point No. 341J, 9 Set

Nos. 1 and 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND.

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND

Nos. 1 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD

Nos. 2 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIG-

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO

Nos. 3 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DIS-

ELECTRO-DISPLAY MATRICES No. 197, shown on page four, are the same type design and are an extension of the 341J Series shown on this page.

14 Point No. 197

THE AUTOMATIC CASTING MACHINE
RUNS AT THE MAXIMUM SPEED REGARDLESS OF WHETHER
THE MATTER BE PLAIN OR INTRICATE
$1234567890

18 Point No. 197

MONOTYPE OPERATORS HIT KEYS
AT THE MAXIMUM SPEED AND ARE NOT SLOWED-
UP BY MECHANICAL PROBLEMS
$1234567890

18H4 Point No. 197

QUALITY PAYS
IT IS THE ONLY SOLID FOUNDATION ON
WHICH TO BUILD A BUSINESS
$1234567890

24 Point No. 197

NO SLOW SPOTS
ON THE MONOTYPE—THE ACTION OF
EVERY KEY IS IDENTICAL
$1234567890

24H4 Point No. 197

EACH LETTER
IN MONOTYPE COMPOSITION IS
CAST SEPARATELY
$1234567890

ELECTRO-DISPLAY MATRICES No. 197, shown on this page, are the same type design and are an extension of the 341J Series shown on pages two and three

PLATE-GOTHIC NO. 342J SERIES

COMPOSITION MATRICES





MENU

OYSTER COCKTAILS

BLUE POINTS
WAFERS

CREAM OF LETTUCE
SALTED ALMONDS

WHITE BAIT, TARTAR SAUCE
SWEET POTATOES
CELERY RADISHES OLIVES

TENDERLOIN OF BEEF
MASHED POTATOES AND GREEN PEAS

ROMAN PUNCH

ROAST MALLARD DUCK
FRIED HOMINY SARATOGA CHIPS

ICE CREAM
ASSORTED CAKE
CHEESE AND CRACKERS

THE Plate-Gothics are so arranged that all four sizes of six-point are carried in one Matrix Case and, similarly, all four sizes of twelve-point are carried in one Matrix Case. Thus, four sizes may be composed at one operation on the Style D Keyboard, or eight sizes on the Duplex Keyboard, and cast in justified lines on the Casting Machine. At the Keyboard the right and left Keybars and Keybanks P-G and the Stopbars S108 are required, and at the Casting Machine the Normal Wedge S108 is required. A five-unit high space is required before the M and W of both six- and twelve-point No. 1 size of the 342J series.

Both six-point and twelve-point fonts will line when cast in composition on the same Mold, but to justify the six-point with the twelve-point, when setting by hand, the following plan has been adopted: The twelve-point remains on its standard line, .1250, but the six-point is cast to .0697 line. The six-point is then justified to the twelve-point by placing four points above and two points below the six-point type. Electro-Display Matrices of the No. 168 series, shown on page 4, are the same type design and are an extension of this 342J series and justify with twelve-point by point justification. To justify together the twelve-, fourteen-, eighteen-, and twenty-four-point sizes, place all the spacing at the top. This makes all sizes line. The comma, semi-colon, and tail of the Cap Q of the eighteen- and twenty-four-point sizes will overhang the body slightly, and there will be a slight overhang at the top of the 18H4 and 24H4 sizes.

This plan for point line justifying all sizes of the Plate-Gothic for hand composition applies to all series of Plate-Gothics now ready and those that may be added in the future. The line standards for casting type for hand composition for Plate-Gothics according to the above plan will be as follows:

Six-point	.0697
Twelve-point	.1250 (Standard)
Fourteen-point	.1527
Eighteen-point	.2080
Twenty-four-point	.2910

The Draw Rod should be readjusted to suit the movement of the Centering Pin when running on special line adjustment in order to produce the point line justification.

JOHN ALDINE, PRES. ALFRED SEEMORE, SEC'Y AND TREAS. HARRY BELDING, VICE-PRES.

SECRETARY'S OFFICE

MOBILE UNDERWRITERS INSURANCE COMPANY

SUITE 3010 AND 3011

CHAMBER OF COMMERCE BUILDING

VESPER, IDAHO,_____

No. 342J. Arrangement P-G—Composition Matrices

Specimens of the four sizes contained in each matrix case, each size shown separately

12 Point No. 342J, 11 Set

No. 1

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR,

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No. 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL

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No. 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD

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No. 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS

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6 Point No. 342J, 7 Set

No. 1

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST

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No. 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS

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No. 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED

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No. 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH

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ELECTRO-DISPLAY MATRICES No. 168, shown on page four, are the same type design and are an extension of the 342J Series shown on this page

No. 342J. Arrangement P-G—Composition Matrices

Specimens of all the possible cap and small cap combinations that can be made with the four sizes in each matrix case

6 Point No. 342J, 7 Set

Nos. 1 and 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT

Nos. 1 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM

Nos. 2 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALL-

Nos. 3 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF

12 Point No. 342J, 11 Set

Nos. 1 and 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PRO-

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE

Nos. 1 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET

Nos. 2 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS

Nos. 3 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS

ELECTRO-DISPLAY MATRICES No. 168, shown on page four, are the same type design and are an extension of the 342J Series shown on this page

14 Point No. 168

THE MONOTYPE
CONTINUOUSLY RENEWS ALL THE PERISHABLE
MATERIAL USED BY COMPOSITORS
$1234567890

18 Point No. 168

EVERY HOUR OF
EVERY COMPOSITOR PRODUCTIVE WITH
NON-DISTRIBUTION
$1234567890

18H4 Point No. 168

MERITS OF
A MONOTYPE NON-DISTRIBUTION
SYSTEM ARE IN EVIDENCE
$1234567890

24 Point No. 168

LEADS, SLUGS,
QUADS AND SPACE MATERIAL
IN UNLIMITED QUANTITIES
$1234567890

24H4 Point No. 168

FOR QUALITY
ALWAYS USE MONOTYPE
COMPOSITION
$1234567890

ELECTRO-DISPLAY MATRICES No. 168, shown on this page, are the same type design and are an extension of the 342J Series shown on pages two and three

PLATE-GOTHIC NO. 343J SERIES

COMPOSITION MATRICES

THIS NEW IDEA OF SETTING PLATE-GOTHICS ON THE MONOTYPE IN JUSTIFIED LINES IS ANOTHER OF THE MANY ECONOMIES OF THE MONOTYPE SYSTEM WHICH EXTENDS THE ADVANTAGES OF REAL MACHINE COMPOSITION TO THE KIND OF WORK THAT YOU ALWAYS THOUGHT HAD TO BE SET BY HAND. NOW YOU GET A BETTER PRODUCT FROM ALWAYS NEW MONOTYPE AT A MACHINE-SET COST.

LETTER HEADS

BUSINESS CARDS

ENVELOPES

BILL HEADS

STATEMENTS

MENUS

PROGRAMS

DANCE CARDS

ANNOUNCEMENTS

TAGS



PROFITS ARE NEVER MADE BY A PRINTER WHO IS STRUGGLING TO GET PRODUCTION FROM POOR EQUIPMENT

LACK OF PROPER FACILITIES FOR MAKING LABOR EFFECTIVE, AND THEREFORE PRODUCTIVE, CANNOT BE MADE UP BY DRIVING NOR BY CHEAPENING LABOR

PROFITS DEPEND UPON QUALITY AS WELL AS ON PRODUCTION

THE MONOTYPE

MAKES EVERY WORKER IN THE COMPOSING ROOM A GREATER PRODUCER BY SUPPLYING HIM THE MATERIAL FOR AND THE INCENTIVE TO EFFICIENCY, AND IMPROVES THE QUALITY OF HIS WORK

DEPOSIT SLIPS

PROMISSORY NOTES

CHECKS

CIRCULARS

BOOKLETS

RECEIPTS

ORDER BLANKS

BLANK FORMS

ADVERTISEMENTS

LABELS



THE Plate-Gothics are so arranged that all four sizes of six-point are carried in one Matrix Case and, similarly, all four sizes of twelve-point are carried in one Matrix Case. Thus, four sizes may be composed at one operation on the Style D Keyboard, or eight sizes on the Duplex Keyboard, and cast in justified lines on the Casting Machine. At the Keyboard the right and left Keybars and Keybanks P-G and the Stopbars S108 are required, and at the Casting Machine the Normal Wedge S108 is required. A five-unit high space is required before the M and W of both six- and twelve-point No. 1 size of the 343J series.

Both six-point and twelve-point fonts will line when cast in composition on the same Mold, but to justify the six-point with the twelve-point, when setting by hand, the following plan has been adopted: The twelve-point remains on its standard line, .1250, but the six-point is cast to .0697 line. The six-point is then justified to the twelve-point by placing four points above and two points below the six-point type. Electro-Display Matrices of the No. 169 series, shown on page four, are the same type design and are an extension of this 343J series and justify with twelve-point by point justification. To justify together the twelve-, fourteen-, eighteen-, and twenty-four-point sizes, place all the spacing at the top. This makes all sizes line. The comma, semi-colon, and tail of the Cap Q of the eighteen- and twenty-four-point sizes will overhang the body slightly, and there will be a slight overhang at the top of the 18H4 and 24H4 sizes.

This plan for point line justifying all sizes of the Plate-Gothic for hand composition applies to all series of Plate-Gothics now ready and those that may be added in the future. The line standards for casting type for hand composition for Plate-Gothics according to the above plan will be as follows:

Six-point	.0697	Fourteen-point	.1527
Twelve-point	.1250 (Standard)	Eighteen-point	.2080
	Twenty-four-point .2910		

The Draw Rod should be readjusted to suit the movement of the Centering Pin when running on special line adjustment in order to produce the point line justification.

No. 343J. Arrangement P-G—Composition Matrices

Specimens of the four sizes contained in each matrix case, each size shown separately

12 Point No. 343J, 9 Set

No. 1

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY,

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No. 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE

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No. 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS

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No. 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH

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6 Point No. 343J, 5 Set

No. 1

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SUR-

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No. 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND THE PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND THE CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY

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No. 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND THE PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND THE CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN VERY RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT

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No. 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND THE PROFESSIONS SURROUND THEMSELVES WITH THE HISTORY, LITERATURE, AND THE CONCRETE EXAMPLES OF THE WORK WITH WHICH THEY ARE PARTICULARLY ENGAGED. YET IT IS ONLY IN VERY RARE INSTANCES THAT SUCH AN ATMOSPHERE, WITH ITS MATERIAL APPURTENANCES, IS TO BE FOUND IN A PRINTING OFFICE. ART DOES NOT FLOURISH IN HIDDEN PLACES, NOR UNDER RESTRAINT, NOR IN IGNORANCE OF WHAT TALENT

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ELECTRO-DISPLAY MATRICES No. 169, shown on page four, are the same type design and are an extension of the 343J Series shown on this page

No. 343J. Arrangement P-G—Composition Matrices

Specimens of all the possible cap and small cap combinations that can be made with the four sizes in each matrix case

6 Point No. 343J, 5 Set

Nos. 1 and 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE

Nos. 1 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS

Nos. 2 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS.

Nos. 3 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED

12 Point No. 343J, 9 Set

Nos. 1 and 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND.

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND

Nos. 1 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT

Nos. 2 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIG-

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO

Nos. 3 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DIS-

ELECTRO-DISPLAY MATRICES No. 169, shown on page four, are the same type design and are an extension of the 343J Series shown on this page

14 Point No. 169

THE FOURTEEN POINT SIZE
OF THIS SERIES TAKES THE PLACE OF THE CELLULAR, 12H4
POINT SIZE, WHICH HAS BEEN DISCONTINUED
$1234567890

18 Point No. 169

A NON-DISTRIBUTION SYSTEM
IS POSSIBLE ONLY WITH THE MONOTYPE TYPE AND
RULE CASTER. SAVES TIME HUNTING SORTS
$1234567890

18H4 Point No. 169

OUR TYPE AND RULE CASTER
TURNS OUT FINISHED RULES, LEADS, SLUGS,
IN ANY DESIRED LENGTHS
$1234567890

24 Point No. 169

NEW AND UP-TO-DATE
FACES ARE ALWAYS OBTAINABLE ON
THE MONOTYPE
$1234567890

24H4 Point No. 169

PLATE-GOTHICS
ECONOMICALLY COMPOSED ON
THE MONOTYPE
$1234567890

ELECTRO-DISPLAY MATRICES No. 169, shown on this page, are the same type design and are an extension of the 343J Series shown on pages two and three

PLATE-GOTHIC NO. 344J SERIES

ARRANGEMENT P-G—COMPOSITION MATRICES

Specimens of the four sizes contained in the matrix case, each size shown separately

6 Point No. 344J, 8½ Set

No. 1

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO

ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

No. 2

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST

ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

No. 3

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH

ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

No. 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND OF THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

Specimens of all the possible cap and small cap combinations that can be made with the four sizes in the matrix case

6 Point No. 344J, 8½ Set

Nos. 1 and 2

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET ANY MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE

Nos. 1 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALL-

Nos. 2 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART

Nos. 3 and 4

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT

THE 344J Series is so arranged that all four sizes of six-point are carried in one Matrix Case. Thus, four sizes may be composed at one operation on the Keyboard, and cast in justified lines on the Casting Machine. At the Keyboard the right and left Keybars and Keybanks P-G and the Stopbars S108 are required, and at the Casting Machine the Normal Wedge S108 is required. A five-unit high space is required before the M and W of the six-point No. 1 size of the 344J series.

When setting by hand, the following plan has been adopted. The six-point is cast to .0697 line. The sizes above six-point are Electro-Display Matrices designated as the No. 166 series and are a continuation of the 344J series, shown on reverse of this sheet. The twelve-point is cast on its standard line .1250; to justify the six- with the twelve-point place four points above and two points below the six-point type. The eight- and the ten-point will be cast on twelve-point body with the standard twelve-point line.

To justify together the twelve-, fourteen-, and eighteen-point sizes, place all the spacing at the top. This makes all sizes line. The comma, semicolon, and tail of the Cap Q of the eighteen-point size will overhang the body slightly, and there will be a slight overhang at the top of the 18H4 Size.

The line standards for casting type for hand composition for Plate-Gothics according to the above plan will be as follows: Six-point .0697; eight- and ten-point on twelve-point body .1250; twelve-point .1250 (Standard); fourteen-point .1527; eighteen-point .2080.

The Draw Rod should be readjusted to suit the movement of the Centering Pin when running on special line adjustment in order to produce the point line justification.

*8 Point No. 166

MONOTYPE FACES
THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND OF THE PROGRESSIVE TENDENCIES OF AN ABLE
ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

*10 Point No. 166

MONOTYPE FACES
THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE
ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

14 Point No. 166

SERVICE AND QUALITY
ARE MONOTYPE ASSETS WHICH KEEP
YOUR WHOLE PLANT BUSY
$1234567890

14B Point No. 166

NEW MONOTYPE TYPE
WILL ADD DISTINCTIVENESS TO YOUR NEXT
BOOKLET OR CATALOG, ETC.
$1234567890

18 Point No. 166

MORE THAN 1300 FONTS
FROM WHICH TO SELECT A FACE
TO MEET YOUR NEEDS
$1234567890

18H4 Point No. 166

MONOTYPE WORK
MEANS MAXIMUM QUALITY
AT MINIMUM COST
$1234567890

* The 8 and 10 point sizes of this series are cast on the T mold, using the 12 point mold blade.

ELECTRO-DISPLAY MATRICES No. 166, shown on this page, are the same type design and are an extension of the 344J Series shown on the reverse side of this sheet

PLATE-GOTHIC NO. 345J SERIES

COMPOSITION MATRICES

SET YOUR ADVERTISEMENTS ECONOMICALLY

HAIRDRESSING
"MARIE"
THE BELVIEU
❖
9 A.M. TO 3 P.M.

FRANK SMITH
FURNISHINGS
❖
12 N. 52D STREET

ACTO TRUST CO.
SOLICITS YOUR ACCOUNT
❖
2D AND 4TH AVENUE

McDONALD'S
FANCY GROCERIES
MEATS
❖
MAIN STREET

PRINT FROM NEW TYPE

THE Plate-Gothics are so arranged that all four sizes of six-point are carried in one Matrix Case and, similarly, all four sizes of twelve-point are carried in one Matrix Case. Thus, four sizes may be composed at one operation on the Style D Keyboard, or eight sizes on the Duplex Keyboard, and cast in justified lines on the Casting Machine. At the Keyboard the right and left Keybars and Keybanks P-G and the Stopbars S108 are required, and at the Casting Machine the Normal Wedge S108 is required. A five-unit high space is required before the M and W of both six- and twelve-point No. 1 size of the 345J series.

Both six-point and twelve-point fonts will line when cast in composition on the same Mold, but to justify the six-point with the twelve-point, when setting by hand, the following plan has been adopted: The twelve-point remains on its standard line, .1250, but the six-point is cast to .0697 line. The six-point is then justified to the twelve-point by placing four points above and two points below the six-point type. Electro-Display Matrices of the No. 345 series, shown on page four, are the same type design and are an extension of this 345J series and justify with twelve-point by point justification. To justify together the twelve-, fourteen-, eighteen-, and twenty-four-point sizes, place all the spacing at the top. This makes all sizes line. The comma, semi-colon, and tail of the Cap Q of the eighteen- and twenty-four-point sizes will overhang the body slightly, and there will be a slight overhang at the top of the 18H4 and 24H4 sizes.

This plan for point line justifying all sizes of the Plate-Gothic for hand composition applies to all series of Plate-Gothics now ready and those that may be added in the future. The line standards for casting type for hand composition for Plate-Gothics according to the above plan will be as follows:

Six-point	.0697
Twelve-point	.1250 (Standard)
Fourteen-point	.1527
Eighteen-point	.2080
Twenty-four-point	.2910

The Draw Rod should be readjusted to suit the movement of the Centering Pin when running on special line adjustment in order to produce the point line justification.

SET THEM ON THE MONOTYPE KEYBOARD

JAMIESON'S
PHOTO SUPPLIES SHOP
❖
747 PINE STREET

J. H. GREENE
FOOT FORM SHOES FOR MEN AND WOMEN
❖
210 EAST STATE STREET

AL. WHITE
HATTER
SPRING STYLES NOW READY
❖
ON THE AVENUE

BRONSON'S
CLOTHES FOR MEN
CORRECT STYLES
❖
THE BELVIEU

DISCARD DISTRIBUTION

THE DEMAND FOR ALL KINDS OF COMMERCIAL WORK IN THE PLATE-GOTHIC FAMILIES IS CONSTANTLY INCREASING, AND THE PRINTER WITH THESE NEW MONOTYPE COMBINATIONS, ARRANGED TO QUICKEN AND SIMPLIFY EVERY FACTOR OF PRODUCTION, HAS THE ADVANTAGE OF IMPROVING HIS PRESENT QUALITY AT A LOWER COST, AND OF ATTRACTING A BIGGER VOLUME OF NEW BUSINESS TO THE SHOP

No. 345J. Arrangement P-G—Composition Matrices

Specimens of the four sizes contained in each matrix case, each size shown separately

12 Point No. 345J, 12 Set

No. 1

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCY OF

ABCDEFGHIJKLMNOPQRSTUVWX

$1234567890

No. 2

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

No. 3

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY,

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

No. 4

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF SOME FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND OF THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

6 Point No. 345J, 7 Set

No. 1

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

No. 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND HIS PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

No. 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

No. 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

ELECTRO-DISPLAY MATRICES No. 345, shown on page four, are the same type design and are an extension of the 345J Series shown on this page

No. 345J. Arrangement P-G—Composition Matrices

Specimens of all the possible cap and small cap combinations
that can be made with the four sizes in each matrix case

6 Point No. 345J, 7 Set

Nos. 1 and 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT

Nos. 1 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND HIS PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM

Nos. 2 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALL-

Nos. 3 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF

12 Point No. 345J, 12 Set

Nos. 1 and 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECE-

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRES-

Nos. 1 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND.

Nos. 2 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND.

Nos. 3 and 4

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND.

ELECTRO-DISPLAY MATRICES No. 345, shown on page four, are the same type design and are an extension of the 345J Series shown on this page

14 Point No. 345

YOU GET ALL THE
ADVANTAGES OF THE STANDARD MATRIX LINE
WITH MONOTYPE PLATE-GOTHICS
$1234567890

18 Point No. 345

THE MONOTYPE
CAN FURNISH MORE TYPE FACES THAN
ANY OTHER MACHINE
$1234567890

18H4 Point No. 345

AS YOUR BUSINESS
GROWS YOU ADD JUST THE TYPE
FACES YOU REQUIRE
$1234567890

24 Point No. 345

HAND COMPOSITION
ENTIRELY INDEPENDENT OF
COMPOSING MACHINE
$1234567890

24H4 Point No. 345

YOUR CUSTOMERS
WILL WANT MONOTYPE
PLATE-GOTHICS
$1234567890

PLATE-GOTHIC NO. 346K SERIES

COMPOSITION MATRICES

THE Plate-Gothics are so arranged that all four sizes of six-point are carried in one Matrix Case and, similarly, all four sizes of twelve-point are carried in one Matrix Case. Thus, four sizes may be composed at one operation on the Style D Keyboard, or eight sizes on the Duplex Keyboard, and cast in justified lines on the Casting Machine. At the Keyboard the right and left Keybars and Keybanks PG and the Stopbars S108 are required, and at the Casting Machine the Normal Wedge S108 is required. A five-unit high space is required before the M and W of both six- and twelve-point No. 1 size of the 346K series.

Both six-point and twelve-point fonts will line when cast in composition on the same Mold, but to justify the six-point with the twelve-point, when setting by hand, the following plan has been adopted: The twelve-point remains on its standard line, .1250, but the six-point is cast to .0697 line. The six-point is then justified to the twelve-point by placing four points above and two points below the six-point type. Electro-Display Matrices of the No. 3461 series, shown on page four, are the same type design and are an extension of this 346K series and justify with twelve-point by point justification. To justify together the twelve-, fourteen-, eighteen-, and twenty-four-point sizes, place all the spacing at the top. This makes all sizes line. The comma, semi-colon, and tail of the Cap Q of the eighteen- and twenty-four-point sizes will overhang the body slightly, and there will be a slight overhang at the top of the 18H4 and 24H4 sizes.

This plan for point line justifying all sizes of the Plate-Gothic for hand composition applies to all series of Plate-Gothics now ready and those that may be added in the future. The line standards for casting type for hand composition for Plate-Gothics according to the above plan will be as follows:

Six-point	.0697
Twelve-point	.1250 (Standard)
Fourteen-point	.1527
Eighteen-point	.2080
Twenty-four-point	.2910

The Draw Rod should be readjusted to suit the movement of the Centering Pin when running on special line adjustment in order to produce the point line justification.

EXPERIENCE AND PERFECTION

ANY MACHINE WHICH SUPPLANTS HAND LABOR MUST GO THROUGH A PERIOD OF SUSPICION. PERFECTION OF A MACHINE CAN COME ONLY THROUGH THE EXPERIENCE OF THE PERSON USING IT. EXPERIENCE IS OUR GREATEST SALESMAN. MORE THAN ONE-HALF OF OUR ORDERS TO-DAY ARE FROM PRINTERS WHO KNOW FROM EXPERIENCE THAT THE MONOTYPE MEANS PERFECTION IN THE COMPOSING ROOM

LANSTON MONOTYPE MACHINE CO.

PHILADELPHIA

No. 346K. Arrangement P-G—Composition Matrices

Specimens of the four sizes contained in each matrix case, each size shown separately

12 Point No. 346K, 12 Set

No. 1

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDEN-

ABCDEFGHIJKLMNOPQRSTUVW

$1234567890

No. 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

No. 3

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY,

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

No. 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS

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$1234567890

6 Point No. 346K, 7 Set

No. 1

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE

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No. 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS

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No. 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED

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No. 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND PROFESSIONS SURROUND THEMSELVES WITH

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ELECTRO-DISPLAY MATRICES No. 346, shown on page four, are the same type design and are an extension of the 346K Series shown on this page

No. 346K. Arrangement P-G—Composition Matrices

Specimens of all the possible cap and small cap combinations
that can be made with the four sizes in each matrix case

6 Point No. 346K, 7 Set

Nos. 1 and 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP: THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP: THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT

Nos. 1 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP: THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM

Nos. 2 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP: THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP: THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS

Nos. 3 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP: THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF

12 Point No. 346K, 12 Set

Nos. 1 and 2

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP: THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECE-

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP: THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESS-

Nos. 1 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP: THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE

Nos. 2 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICE-SHIP: THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESS-

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP: THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND.

Nos. 3 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP: THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND.

ELECTRO-DISPLAY MATRICES No. 3461, shown on page four, are the same type design and are an extension of the 346K Series shown on this page

14 Point No. 3461

EACH LETTER IN MONOTYPE
COMPOSITION IS TYPE CAST SEPARATELY AND
EACH LETTER IS PERFECT
$1234567890

18 Point No. 3461

THE MONOTYPE
IS USED ALL AROUND THE WORLD FOR
ALL-ROUND WORK
$1234567890

18H4 Point No. 3461

THE KEYBOARD
OPERATOR IS ALWAYS BUSY ON
NEW COMPOSITION
$1234567890

24 Point No. 3461

GOOD PRINTERS
ARE ARTISTS : SINGLE TYPES
ARE THEIR MEDIUM
$1234567890

24H4 Point No. 3461

THE MONOTYPE
IS FAMOUS FOR QUALITY
$1234567890

ELECTRO-DISPLAY MATRICES No. 3461, shown on this page, are the same type design and are an extension of the 346 K Series shown on pages two and three

TITLE [PLATE-GOTHIC ARRANGEMENT] No. 347J SERIES

ARRANGEMENT P-G—COMPOSITION MATRICES

Specimens of the four sizes contained in the matrix case, each size shown separately

6 Point No. 347J, 8 Set

No. 1

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A THOROUGH APPRENTICESHIP; IT IS THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY

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$1234567890

No. 2

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A THOROUGH APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND

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$1234567890

No. 3

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE.

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$1234567890

No. 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND OF THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND THE PROFESSIONS SURROUND THEM-

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$1234567890

Specimens of all the possible cap and small cap combinations that can be made with the four sizes in the matrix case

6 Point No. 347J, 8 Set

Nos. 1 and 2

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET ANY MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION.

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM

Nos. 1 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND

Nos. 2 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING AND SHOW THAT

Nos. 3 and 4

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF

THE 347J Series is so arranged that all four sizes of six-point are carried in one Matrix Case. Thus, four sizes may be composed at one operation on the Keyboard, and cast in justified lines on the Casting Machine. At the Keyboard the right and left Keybars and Keybanks P-G and the Stopbars S108 are required, and at the Casting Machine the Normal Wedge S108 is required. A five-unit high space is required before the M and W of the six-point No. 1 size of the 347J Series.

When setting by hand, the following plan has been adopted. The six-point is cast to .0697 line. The sizes above six-point are Electro-Display Matrices designated as the No. 223 Series and are a continuation of the 347J Series, shown on reverse of this sheet. The twelve-point is cast on its standard line .1250; to justify the six- with the twelve-point place four points above and two points below the six-point type. The eight- and the ten-point will be cast on twelve-point body with the standard twelve-point line.

To justify together the twelve-, eighteen-, and twenty-four-point sizes, place all the spacing at the top. This makes all sizes line. The comma, semicolon, and tail of the Cap Q of the eighteen- and twenty-four-point size will overhang the body slightly.

The line standards for casting type for hand composition for Plate-Gothics according to the above plan will be as follows: Six-point .0697; eight- and ten-point on twelve-point body .1250; twelve-point .1250 (Standard); eighteen-point .2080; twenty-four-point .2910.

The Draw Rod should be readjusted to suit the movement of the Centering Pin when running on special line adjustment in order to produce the point line justification.

*8 Point No. 223

THIS TITLE FACE HAS BEEN PRODUCED TO
MEET THE GROWING DEMAND FOR A POPULAR SERIES OF FACES
REQUIRED ON ALMOST ALL KINDS OF WORK
$1234567890

*10 Point No. 223

FOR FINE STATIONERY PRINTING
NEW, CLEAN, SHARP MONOTYPE TYPE FACES ARE
NECESSARY TO GET GOOD RESULTS
$1234567890

*12 Point No. 223

PRACTICE NON-DISTRIBUTION
TO ATTAIN THE VERY BEST RESULTS
IN YOUR PRESS ROOMS
$1234567890

18 Point No. 223

NON-DISTRIBUTION
IS MORE ECONOMICAL THAN
SPOTTING UP
$1234567890

24 Point No. 223

MONOTYPE TYPE
SAVES MORE THAN
IT COSTS
$1234567890

*The 8, 10, and 12 point sizes of this series are cast on the T mold, using the 12 point mold blade.

ELECTRO DISPLAY MATRICES No. 223, shown on this page, are the same type design and are an extension of the 347J Series shown on the reverse side of this sheet

TITLE [PLATE-GOTHIC ARRANGEMENT] No. 348J SERIES

ARRANGEMENT P-G—COMPOSITION MATRICES

Specimens of the four sizes contained in the matrix case, each size shown separately

6 Point No. 348J, 8 Set

No. 1

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED TOO ARROGANT WHEN THEY

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No. 2

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT

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$1234567890

No. 3

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CON-

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$1234567890

No. 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND OF THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY ARE WILLING, TO SUBJECT IT TO SUCH LAWS AS HAVE MADE ITS SISTER ARTS SO FREE. ALL THOSE CONCERNED IN WHAT ARE ACCEPTED AS THE FINE ARTS, THE LEARNED SCIENCES, AND THE PROFESSIONS WILL SURROUND THEM-

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$1234567890

Specimens of all the possible cap and small cap combinations that can be made with the four sizes in the matrix case

6 Point No. 348J, 8 Set

Nos. 1 and 2

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET ANY MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD A KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION.

Nos. 1 and 3

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND HIS PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM

Nos. 1 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND

Nos. 2 and 3

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALL-

Nos. 2 and 4

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS AN ART, THEY MUST BE WILLING, AND SHOW THAT THEY

Nos. 3 and 4

THE VERY BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PROFESSION. IF THE PRINTERS OF TODAY DO NOT WISH TO BE ESTEEMED ARROGANT WHEN THEY TERM THIS CALLING OF THEIRS

THE 348J Series is so arranged that all four sizes of six-point are carried in one Matrix Case. Thus, four sizes may be composed at one operation on the Keyboard, and cast in justified lines on the Casting Machine. At the Keyboard the right and left Keybars and Keybanks P-G and the Stopbars S108 are required, and at the Casting Machine the Normal Wedge S108 is required. A five-unit high space is required before the M and W of the six-point No. 1 size of the 348J Series.

When setting by hand, the following plan has been adopted. The six-point is cast to .0697 line. The sizes above six-point are Electro-Display Matrices designated as the No. 323 Series, shown on reverse of this sheet, and are a continuation of the 348J Series. The twelve-point is cast on its standard line .1250; to justify the six- with the twelve-point place four points above and two points below the six-point type. The nine-point will be cast on twelve-point body with the standard twelve-point line.

To justify together the twelve-, fourteen-, eighteen-, and twenty-four-point sizes, place all the spacing at the top. This makes all sizes line. The comma, semicolon, and tail of the Cap Q of the eighteen- and twenty-four-point size will overhang the body slightly.

The line standards for casting type for hand composition for Plate-Gothics according to the above plan will be as follows: Six-point .0697; nine-point on twelve-point body .1250; fourteen-point .1527; eighteen-point .2080; twenty-four-point .2910.

The Draw Rod should be readjusted to suit the movement of the Centering Pin when running on special line adjustment in order to produce the point line justification.

9 Point No. 323

THE MONOTYPE SPECIMEN BOOK
CONTAINS APPROPRIATE FACES FOR PRACTICALLY EVERY
CLASS OF GOOD TYPOGRAPHIC WORK
$1234567890

14B Point No. 323

INSURE SATISFACTION
BY USING NEW MONOTYPE TITLE FACES AND
ELIMINATE DISTRIBUTION
$1234567890

14 Point No. 323

WEAR AND TEAR
IN THE PRESSROOM ARE OVERCOME
BY NON-DISTRIBUTION
$1234567890

18 Point No. 323

BOUGHT TYPE
IS AN EXPENSIVE LUXURY FOR
ANY PRINTING OFFICE
$1234567890

24 Point No. 323

START NOW
TO MAKE ALL YOUR OWN
TYPE MATERIAL
$1234567890

ELECTRO DISPLAY MATRICES No. 323, shown on this page, are the same type design and are an extension of the 348J Series shown on the reverse side of this sheet. The nine-point size of this series is cast on the T-mold, using the twelve-point mold blade.

PLATE-GOTHIC MATRIX CASE ARRANGEMENT

Arrangement P-G

FOUR SIZES OF SIX-POINT (SIZES NOS. 1, 2, 3, AND 4) OR FOUR SIZES OF TWELVE-POINT (SIZES NOS. 1, 2, 3, AND 4) ARE CARRIED IN ONE MATRIX CASE. THESE FOUR SIZES ARE, OF COURSE, OF THE SAME SERIES. FOR THE PURPOSE OF DISTINGUISHING MORE CLEARLY THE LOCATION OF THE CHARACTERS OF THESE FOUR SIZES IN THE ACCOMPANYING MATRIX CASE DIAGRAM, A DIFFERENT SERIES IS USED FOR EACH OF THE FOUR SIZES.

PLATE-GOTHIC CAPS, FIGURES AND POINTS OF FOUR SIZES

Row	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	Unit Value
1	:	;	:	;	.	▌	▌	ı	▌	.	.	'	‘	’	.	5
2	9	8	7	6	5	4	,	-	1	3	2	1	0	$	▌	6
3	:	;	:	;	‘	’	I	-	,	.	J	-	‘	’	▌	7
4	9	8	7	6	5	4	J	—	-	3	2	1	0	$	▌	8
5	Q	V	U	Y	L	P	E	F	-	A	O	S	T	C	B	9¹
6	*9*	*8*	*7*	*6*	*5*	*4*	-	I	—	*3*	*2*	*1*	*0*	z	▌	9²
7	X	D	N	R	*J*	E	F	L	P	T	S	Z	H	G	K	10
8	**9**	**8**	**7**	**6**	**5**	**4**	A	B	C	**3**	**2**	**1**	**0**	**$**	V	11
9	Q	D	N	O	R	U	Y	&	*J*	*E*	*F*	*L*	*P*	*S*	*Z*	12
10	▌	▌	X	&	G	K	H	N	W	**S**	*A*	*T*	*C*	*B*	*V*	13
11	▌	▌	**Z**	**E**	**F**	**L**	P	*D*	*N*	*O*	*R*	*U*	*Y*	*Q*	▌	14
12	V	B	T	A	C	M	W	▌	M	W	*H*	*G*	*K*	&	*X*	15
13	▌	Q	D	N	O	R	U	Y	G	H	K	X	&	▌	▌	17
14	▌	▌	▌	▌	▌	▌	▌	▌	▌	▌	—	—	..	*M*	*W*	18
15	▌	▌	▌	▌	▌	▌	▌	▌	▌	▌	▌	▌	▌	▌	▌	18
Row	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	Unit Value

LEFT
Keybank P-G
Keybars P-G

Stopbars S108

RIGHT
Keybank P-G
Keybars P-G

These Characters are carried in the Matrix Case in this Arrangement

No. 1—ABCDEFGHIJ KLMNOPQRS TUVWXYZ& $1234567890 .,-:;'"

No. 2—*ABCDEFGHIJKL MNOPQRSTUV WXYZ& 1234567890* .,-:;'"

No. 3—ABCDEFGHIJKLMN OPQRSTUVWXYZ& $1234567890 .,-:;'"

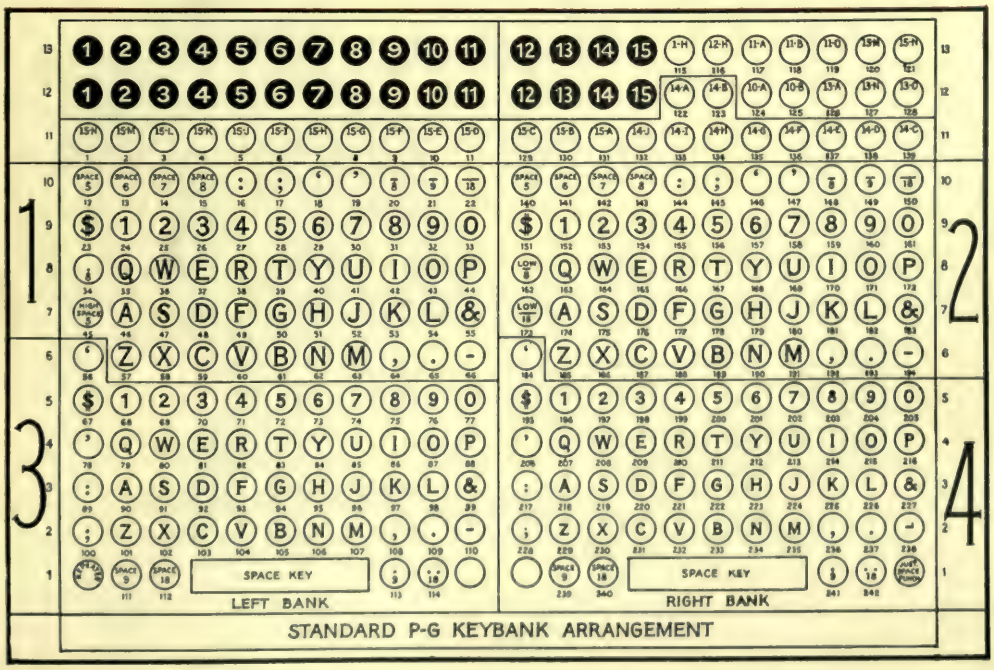
No. 4—ABCDEFGHIJKLMNOPQRSTUV WXYZ& $1234567890 .,-:;'"

Period and comma for Nos. 3 and 4 are made from same matrices

These Characters are made for use with this Arrangement

No. 1—1?
No. 2—$1?
No. 3—1?
No. 4—1

PLATE-GOTHIC KEYBOARD ARRANGEMENT



STANDARD P-G KEYBANK ARRANGEMENT

The Every-Day Product of Every Monotype

Straight and
Tabular Matter
Every Kind of Job Work
Type for the Cases
5 pt. to 36 pt.
Quads, Spaces, Leads
Rules, Slugs, Borders
and Ornaments



No Other Machine
So Completely Covers
Every Need
of the
Composing Room

No. 23K. Job Arrangement C2

Composition Matrices

6 Point No. 23K, 7 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and his profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and the professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with all its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all the masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and he is driven to an early disappearance; while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving the brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

8 Point No. 23K, 8¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let any man be as able and as original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

10 Point No. 23K, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and as original as he may, he cannot afford to discard all knowledge of what has gone before or of what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences and professions, surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

12 Point No. 23K, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of a clever mind. For, let any man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and his profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWX
$1234567890

No. 115C. Job Arrangement C2

Composition Matrices

8 Point No. 115C, 8 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in any hidden places, nor under restraint, nor in ignorance of what both talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

10 Point No. 115C, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

12 Point No. 115C, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, then they must be willing, and show that they are willing, to subject it to such laws

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, then they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

No. 12J. Job Arrangement C2

Composition Matrices

8 Point No. 12J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

10 Point No. 12J, 10¼ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so very free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

12 Point No. 12J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of their an art, they must be willing, and show that they are willing, to subject it to such laws

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

14 Point No. 12

MONOTYPE SAVES AT BOTH ENDS
The Monotype Will Decrease Your Composition Costs and Multiply Your Composing Room Profits
$1234567890

18 Point No. 12

NO LONG WAITS OR SHORT WEIGHTS
About Monotype Fonts, Cast as much as you Need just as Soon as you Need It
$1234567890

24 Point No. 12

THE LIBRARY SYSTEM
Gives Choice of a Large Number of Faces At a Nominal Cost
$1234567890

30 Point No. 12

DISPLAY TYPE
That will Stand Long Runs and will Electrotype Perfectly
$1234567890

36 Point No. 12

A SAVING
Is Made in Very Many Ways
$1234567890

18 Point No. 40

A GOOD WORKMAN REJOICES
At the Beautiful Faces as Well as the Unlimited
Sorts Supplied by the Monotype
$1234567890

20 Point No. 40

THE SATISFIED MAN
Is a Business Asset, Whether He is a
Customer or a Workman
$1234567890

24 Point No. 40

INDIVIDUALITY
In Type Makes For Fine as Well
as Correct Work
$1234567890

36 Point No. 40

THE RESULT
Holds Your Customers
$1234567890

Composition Matrices

12 Point No. 41K, 12 Set — Job Arrangement C2

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWX

$1234567890

Ems a to z 14.34 — Words to Pica .28

No. 42J. Job Arrangement C2

Composition Matrices

8 Point No. 42J, 8½ Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar,

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

10 Point No. 42J, 10 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed too arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

12 Point No. 42J, 12 Set

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

14 Point No. 42

THE MONOTYPE UNIT SYSTEM
Means More than Most People May Realize. It Applies to Caster, Keyboard, Matrices and Type
$1234567890

18 Point No. 42

EVERY MATRIX IS A UNIT
Every Part of the Monotype Keyboard or Caster and Every Improvement on Either is a Unit
$1234567890

24 Point No. 42

AND EACH AND EVERY UNIT
Can be Supplied and Easily Fitted to Your Machine at Small Expense
$1234567890

30 Point No. 42

BUY WHAT YOU NEED
And as your Plant Grows add the Parts to Suit your Trade
$1234567890

36 Point No. 42

WHAT YOU WANT
When You Want It Most
$1234567890

14 Point No. 44

MONOTYPE MAKES MONEY
Because the Typographic Quality of its Work in Every Department Attracts and Holds Customers
$1234567890

18 Point No. 44

BOOK AND JOB PRINTERS
Everywhere state that the Monotype Pleases Their Most Particular Customers
$1234567890

24 Point No. 44

HEIGHT-TO-PAPER
Absolutely True for Every Type Cast on the Monotype
$1234567890

30 Point No. 44

NEVER OUT OF SORTS
No Job Requires More Type than the Monotype can Furnish
$1234567890

36 Point No. 44

SAVES AND EARNS
Money on All kinds of Work
$1234567890

30 Point No. 59

FOREIGN LANGUAGE WORK
Changes from one Language to any Other Made Easily
$1234567890

36 Point No. 59

THE ELASTIC MACHINE
Makes the Face Fit the Space
$1234567890

24 Point No. 73

HEIGHT TO PAPER
MONOTYPE ACCURACY
SAVES MAKE-READY
$1234567890

18 Point No. 123

CUSTOMERS PRAISE THEIR PRINTERS
FOR IMPROVING THE QUALITY OF THEIR WORK WITHOUT
INCREASING ITS COST
$1234567890

24 Point No. 123

OUR RECENT IMPROVEMENTS
HAVE MADE THE MONOTYPE NEWER AND MORE
SERVICEABLE. LET US TELL YOU ABOUT IT
$1234567890

36 Point No. 123

THE NEW KEYBOARD, MOLD
AND MATRIX EASILY ESTABLISH A
RECORD FOR IMPROVEMENTS
$1234567890

Class C Matrices. Fonts shown on this page Not Included in Library and Will Not be Leased

12 Point No. 193

MONOTYPE CONTINUOUS PRODUCTION
Minimum Cost Results from Continuous Production; Machines that Handicap the Orderly Progress of Work are Profit Eaters and an Expense
$1234567890

18 Point No. 193

NO BACK-TRACKING
Composition, Corrections and Alterations go on Side by Side Without Friction
$1234567890

24 Point No. 193

SELLING HELPS
Machines Cannot Earn Profits Unless They Help You Sell
$1234567890

30 Point No. 193

POINTS THAT
Determine Money Returns
$1234567890

36 Point No. 193

MONOTYPE
Means Quality & Service
$1234567890

Class C Matrices. Fonts shown on this page Not Included in Library and Will Not be Leased

12 Point No. 194

IF YOU EVER BOUGHT SHADED TYPE FACES

You know all about the High Cost of keeping the cases sorted-up with expensive foundry sorts, for the first trip to the pressroom means old type.

$1234567890

14 Point No. 194

THE MONOTYPE TYPE CASTER IS A NECESSITY

Where the best results are desired from the use of Fine Shaded Faces. It supplies new type for every job

$1234567890

18 Point No. 194

DO NOT LIMIT THE WORK

By having to use a small font of purchased type. Cast all the new type you need on the Monotype

$1234567890

24 Point No. 194

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl.,:;-'!?

$1234567890

A full font consists of 77 characters as listed above

30 Point No. 194

BEAUTIFUL NEW FACES

Added to our list of up-to-date fonts

$1234567890

36 Point No. 194

ALL OLD TYPE

Can be Converted into New Faces

$1234567890

Class C Matrices. Fonts shown on this page Not Included in Library and Will Not be Leased

12 Point No. 202

SAVING THE DISTRIBUTION EXPENSE
Full Cases of New Type and Rule Saves Distribution Expense, and the Monotype Makes New Type and Rule Cheaper than a Compositor Can Distribute Worn Type and Rule
$1234567890

14 Point No. 202

COST OF NON-PRODUCTIVE HOURS
BEFORE YOU GET ANY PROFIT YOU MUST FIRST EARN THE COST OF NOT RUNNING A MACHINE AS WELL AS THE COST OF RUNNING IT
$1234567890

18 Point No. 202

THE MONOTYPE
Is Always Producing New Matter or Type for the Cases up to 36 Point, Spaces, Leads, Rules, etc.
$1234567890

24 Point No. 202

THE MONOTYPE
Gives Maximum Production for It is Continuously Producing
$1234567890

Class C Matrices. Fonts shown on this page Not Included in Library and Will Not be Leased

18 Point No. 203

JUDGE FOR YOURSELF LOOK AT THE GOOD WORK OF THE MONOTYPE IN THE BEST BOOKS AND THE LEADING MAGAZINES

No figures made for this font

Class C Matrices. Fonts shown on this page Not Included in Library and Will Not be Leased

12 Point No. 218

MONOTYPE SHADED TYPE FACES

Cast brand new for every job, give the job a sharp, clean-cut appearance that is not obtainable with used shaded face type

$1234567890

14 Point No. 218

NOT A LUXURY

Shaded type faces are not a luxury in up-to-date offices where they make their own type on the Monotype

$1234567890

18 Point No. 218

HANDSOME AND ECONOMICAL

Type Faces are at the command of every Progressive Printer who uses the Monotype

$1234567890

24 Point No. 218

NEW MONOTYPE MATERIAL

Always at every Compositor's Finger Tips

$1234567890

30 Point No. 218

JUST THE TYPE

The Printer Wants when he Wants It

$1234567890

36 Point No. 218

MONOTYPE RULE

Means New Rule to Printers

$1234567890

Class C Matrices. Fonts shown on this page
Not Included in Library and Will Not be Leased

12B Point No. 246

SHADED TYPE FACES
ARE IN GREAT DEMAND, BUT A GREAT EXPENSE TO THE
PRINTER WITHOUT A MONOTYPE
$1234567890

12 Point No. 246

FILL YOUR CASES
WITH THIS POPULAR SERIES AND USE
FRESH NEW TYPE FOR EVERY JOB
$1234567890

18 Point No. 246

CLASSIC CAPITALS
SUITED TO A GREAT VARIETY
OF PROFITABLE USES
$1234567890

18 Point No. 75

Stop the Leak of Idle Time
No Machine is Worth Having when you Can't Run it as an Actual Producer on Live Copy all the Time
$1234567890

No. 95J. Job Arrangement C3

Composition Matrices

6 Point No. 95J, 7½ Set

Monotype Faces

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and as original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are now accepted as the fine arts, the learned sciences and professions, surround themselves with the history, literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that this atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow all precedent wisely does not mean to imitate too slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

8 Point No. 95J, 9 Set

Monotype Faces

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions, surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in the hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

10 Point No. 95J, 11 Set

Monotype Faces

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of every able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made all its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in the hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow all precedent wisely does

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ABCDEFGHIJKLMNOPQRSTUVW

$1234567890

12 Point No. 95J, 12½ Set

Monotype Faces

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions, surround themselves with the history, literature,

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTU

$1234567890

14 Point No. 95

Ask the Man who Owns a Monotype
He will tell you that it will Handle all of the Work in the Composing Room;
that no job is too Plain or Intricate for Profit Making
$1234567890

18 Point No. 95

You are after the Big Work
Yet if you do not have the Proper Equipment you are Bound
to Lose out in the end
$1234567890

24 Point No. 95

A Monotype Plant
Will get out all the Work on Time for a Certain
and Satisfactory Profit
$1234567890

30 Point No. 95

The Beautiful Work of the
Monotype is a Business-Builder that is
Better than Low Prices
$1234567890

36 Point No. 95

Plenty of Sorts
Keep Your Employees Satisfied
$1234567890

No. 102J. Job Arrangement C3

Composition Matrices

6 Point No. 102J, 7½ Set

Monotype Faces

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions, surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in the hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

8 Point No. 102J, 9 Set

Monotype Faces

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions, surround themselves with the history, the literature, and the concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own.

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

10 Point No. 102J, 11 Set

Monotype Faces

The best kind of originality is that which comes after a thorough apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of a very able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made all its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions, surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in the hidden places, nor under restraint, nor in ignorance of what talent

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ABCDEFGHIJKLMNOPQRSTUVWX

$1234567890

12 Point No. 102J, 12½ Set

Monotype Faces

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions, surround themselves with the history, literature,

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUV

$1234567890

14 Point No. 102

The Art Preservative of Arts
Gained a Friend in Need Through the Invention of the Monotype Machine
It Maintains the Quality Standard
$1234567890

18 Point No. 102

All Other Composing Machines
Tended Simply to Increased Output Without Regard to the
Quality of the Type and Letterpress
$1234567890

24 Point No. 102

Without Any Doubt
Both Quantity and Quality Were Attained by
the Monotype Alone
$1234567890

30 Point No. 102

It Stands By Itself
As the Machine Suited to the Very
Highest Class of Printing
$1234567890

36 Point No. 102

The Entire Field
Is Covered by the Monotype Only
$1234567890

No. 188J. Job Arrangement C2

Composition Matrices

6 Point No. 188J, 7½ Set

Monotype Faces

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that he may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance; while the slower, more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries.

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

Ems a to z 17.92 Words to Pica .45

8 Point No. 188J, 9 Set

Monotype Faces

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and of the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have already accomplished and are accomplishing throughout all the world. For to

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

Ems a to z 16.12 Words to Pica .38

10 Point No. 188J, 11 Set

Monotype Faces

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. Let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

Ems a to z 15.77 Words to Pica .31

12 Point No. 188J, 12½ Set

Monotype Faces

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of a clever mind. For, let a man be as able and original as he may, he cannot afford to discard a knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVW

$1234567890

Ems a to z 14.93 Words to Pica .27

18 Point No. 188

Good Type Faces
Make Your Composing Room the Right Hand
of Your Sales Department
$1234567890

24 Point No. 188

The Monotype
Is the Composing Machine that Helps
You Sell Good Printing
$1234567890

No. 17L, Typewriter

Composition Matrices

This face can be run on any Keyboard arrangement, but the Keyboard must be equipped with the Typewriter Stopbars.

11 Point No. 17L, Set Size .100″

Mr. Progressive Printer,
Everywhere.
Dear Sir:

This is a sample of our 11 point No. 17L, a typewriter face designed to overcome printing through a ribbon in order to obtain the rough, fuzzy effect of typewriter work. The face of the type is slightly thicker, and the outer edges of the letters more uneven than typewriter characters designed for use with a ribbon.

There is a great and increasing demand for this class of work. The printer who can print form letters properly has a profitable specialty, and in these days specialty printing is fast becoming a profitable field for the printer.

(The paragraph above is printed through a ribbon, that below direct from the type.)

This is an especially useful face for fac-simile work, with copying ink, or for circulars printed in black ink only. It is shown in this specimen printed in purple copying ink through a ribbon and direct from the type.

For the general run of duplicating this is one of the best typewriter faces ever designed. The regular font consists of 93 characters, and includes the common fractions and commercial signs in general use. The set size of each character in this series is .100 or 10 letters to the inch.

12345 ABCDEFGHIJKLMNOPQRSTUVWXYZ& 67890$
abcdefghijklmnopqrstuvwxyz
.,'"()!?-:;%/#¢@£_
1/4 1/3 1/2 3/5 7/8 1/2 1/4

No. 121. Typewriting

Competition Entries

The Journal is not responsible for opinions expressed by Correspondents, and in no respect does it identify itself with them.

No. 70L, Elite Typewriter

Composition Matrices

This face can be run on any Keyboard arrangement, but must be used on a Keyboard equipped with the typewriter stop.

10 Point No. 70L, Set size, .0830"

Mr. Progressive Printer,
Everywhere.
Dear Sir:

This 10 point No. 70L Elite Typewriter face is designed to fill the demand for a letter which may be used in cases where space must be saved or where it is required to match exactly the typewriter used to fill in the address. It is a hair line face which is frequently used in printing direct from the type with copying ink, but in fac-simile work the best results are obtained by printing through a ribbon, with an ordinary purple or any kind of copying ink.

As there are 12 characters to the inch, the saving in space is considerable to the line as well as the saving in point size.

(The paragraph above is printed through a ribbon, that below direct from the type.)

There is no limit to the possibilities on fac-simile typewriter work in a printing office supplied with the Monotype faces. Standing matter cost, which would be a considerable item with foundry type, is reduced to the minimum, and, while Monotype type wears, like foundry type, long runs are profitable in the Monotype shop because it is cheaper to recast than distribute.

By running the keyboard ribbon through the caster twice or more, as many forms may be printed at one impression as the press capacity will admit. This saving in extra composition and electrotyping expense is a distinct Monotype advantage on typewriter work.

The regular font contains 98 characters and includes the common fractions and commercial signs in general use.

12345 ABCDEFGHIJKLMNOPQRSTUVWXYZ& 67890$
abcdefghijklmnopqrstuvwxyz
.,-:;!?'"+×=%(){}£#¢/
()¼½¾⅛⅜⅝⅞—

No. 170L, Smith Premier Typewriter

Composition Matrices

This face can be run on any Keyboard arrangement, but must be used on a Keyboard equipment with the typewriter stop.

12 Point No. 170L, Set size .100″

Mr. Progressive Printer.
Everywhere.
Dear Sir:

This 12 point No. 170L Smith Premier Typewriter face is designed to fill the demand for a letter which may be used on the average class of typewriter work, or where it is required to match exactly the typewriter used to fill in the address. It is a hair line face which is frequently used in printing direct from the type with copying ink, but in fac-simile work the best results are obtained by printing through a ribbon, with an ordinary purple or any kind of copying ink.

There are 10 characters to the inch, the most common set size of all standard typewriters.

(The paragraph above is printed through a ribbon, that below direct from the type.)

There is no limit to the possibilities on fac-simile typewriter work in a printing office supplied with the Monotype faces. Standing matter cost, which would be a considerable item with foundry type, is reduced to the minimum, and, while Monotype type wears, like foundry type, long runs are profitable in the Monotype shop because it is cheaper to recast than distribute.

By running the keyboard ribbon through the caster twice or more, as many forms may be printed at one impression as the press capacity will admit. This saving in extra composition and electrotyping expense is a distinct Monotype advantage on typewriter work.

The regular font contains 101 characters and includes the common fractions and commercial signs in general use.

12345 ABCDEFGHIJKLMNOPQRSTUVWXYZ& 67890$
abcdefghijklmnopqrstuvwxyz
.,-::!?'"+×=°%%@£/¢#℔*§
()1/41/31/22/31/8 —

No. 72L, Reproducing Typewriter

Composition Matrices

This face can be run on any Keyboard arrangement, but must be used on a Keyboard equipped with the typewriter stop.

8 Point No. 72L, Set size .0692

Mr. Progressive Printer,
Everywhere.
Dear Sir:

This 8 point No. 72L Reproducing Typewriter face is designed to fill the demand for a letter which may be used in cases where space must be saved or where it is not required to match exactly the typewriter used to fill in the address. It is used in printing direct from the type with copying ink, but in fac-simile work the best results are obtained by printing through a ribbon, with an ordinary purple or any kind of copying ink.

As there are 14 characters to the inch, the saving in space is considerable to the line as well as the saving in point size.

(The paragraphs above are printed through a ribbon, that below direct from the type.)

There is no limit to the possibilities on fac-simile typewriter work in a printing office supplied with the Monotype faces. Standing matter cost, which would be a considerable item with foundry type, is reduced to the minimum, and, while Monotype type wears like foundry type, long runs are profitable in the Monotype shop because it is cheaper to recast than distribute.

By running the keyboard ribbon through the caster twice or more, as many forms may be printed at one impression as the press capacity will admit. This saving in extra composition and electrotyping expense is a distinct Monotype advantage on typewriter work.

The regular font contains 99 characters as follows:

12345 ABCDEFGHIJKLMNOPQRSTUVWXYZ& 67890$
abcdefghijklmnopqrstuvwxyz
,.-:;'!?'"¼½⅓⅔⅛¾⅜⅝⅞()¯_+=×%/#££@%¢

No. 74L, Mailing List

Composition Matrices

These faces can be run on any Keyboard arrangement, but they must be used on a Keyboard equipped with the typewriter stop

8 Point No. 74L. Set Size .0553 (4 Points)

Henderson J B 16 06
15 Delaware Ave
Madison Wis

Benson O S 18 06
224 Sedwich Ave
Morristown Del

Globe Motor Company Ex
Hartford Conn

Enterprise Bank 24 07
14 Exchange St
Danville Miss

Corbett G A 14 06
28 Meadow St
Hackensack N J

Burkart Eugene 16 06
168 Jerome Street
Dallas Tex

Child Edward T 26 09
Box 222
Rosemont Pa

Bowditch Charles P 14 07
28 State Street
Boston Mass

Gest William P 20 06
327 Chestnut St
Philadelphia Pa

Ellis John W 10 08
19 Oakland Road
Brookline Mass

Kimball David P 28 05
Box 2133
Boston Mass

Globe Motor Company Ex
Hartford Conn

Hayes Francis A 16 07
60 Park Place
Geneva N Y

McElroy John E 17 09
93 State Street
Albany N Y

Lincoln Theodore M 19 97
86 Wethersfield Ave
Hartford Conn

Globe Motor Company Ex
Hartford Conn

Enterprise Bank 24 07
14 Exchange St
Danville Miss

Corbett G A 14 06
28 Meadow St
Hackensack N J

$12345 ABCDEFGHIJKLMNOPQRSTUVWXYZ 67890
Jan Feb Mar Apr May Jun Jly Aug abcdefghijklmnopqrstuvwxyz'.,;:-" Sep Oct Nov Dec Mls Mrs Box RFD

10 Point No. 74L. Set Size .0692 (5 Points)

Henderson J B 16 06
15 Delaware Ave
Madison Wis

Benson O S 18 06
224 Sedwich Ave
Morristown Del

Globe Motor Company Ex
Hartford Conn

Enterprise Bank 24 07
14 Exchange St
Danville Miss

Hamilton W A 28 07
27 Rochell Ave
Port Chester N Y

Burkart Eugene 16 06
168 Jerome Street
Dallas Tex

Child Edward T 16 06
Rosemont Pa

Bowditch Charles P 17 10
28 State Street
Boston Mass

Ellis John W
19 Oakland Road
Brookline Mass

Kimball David P 19 06
Box 2133
Boston Mass

Greer David S 17 09
1523 S Broad St
Philadelphia Pa

Lincoln Theodore M 25 08
Hartford Conn

$12345 ABCDEFGHIJKLMNOPQRSTUVWXYZ& 67890
Jan Feb Mar Apr May Jun Jly Aug abcdefghijklmnopqrstuvwxyz Sep Oct Nov Dec Mls Mrs Box RFD

Monotype Mailing List Type is all on the same width body. This gives it the following advantages:

FIRST: Corrections or changes like typewriter type; no justification required.

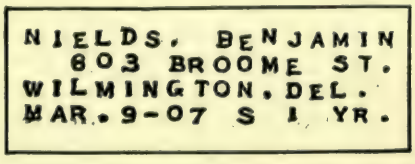
SECOND: Changes in address may be set from the case, using Monotype type.

THIRD: For renewals change one figure only.

FOURTH: A standing mailing list represents only the cost of metal instead of the cost of type.

In the slug system a correction or alteration requires a new line which must first be cast on the machine and then placed in its proper position in its particular galley. With the Monotype system the corrector finds the galley and makes the change direct from a small case.

In the stencil system a complete new stencil is required for any correction or alteration. You pride yourself on the appearance of your paper; why use a label like this:



No. 270L, Underwood Typewriter

Composition Matrices

This face can be run on any Keyboard arrangement, but must be used on a Keyboard equipped with the typewriter stop.

10 Point No. 270L, Set Size, .0830″

Mr. Progressive Printer,
Everywhere.
Dear Sir:

This 10 point No. 270L Underwood Typewriter face is designed to fill the demand for a letter which may be used in cases where space must be saved or where it is required to match exactly the typewriter used to fill in the address. It is a hair line face which is frequently used in printing direct from the type with copying ink, but in fac-simile work the best results are obtained by printing through a ribbon, with an ordinary purple or any kind of copying ink.

As there are 12 characters to the inch, the saving in space is considerable to the line as well as the saving in point size.

(The paragraph above is printed through a ribbon, that below direct from the type.)

There is no limit to the possibilities on fac-simile typewriter work in a printing office supplied with the Monotype faces. Standing matter cost, which would be a considerable item with foundry type, is reduced to the minimum, and, while Monotype type wears, like foundry type, long runs are profitable in the Monotype shop because it is cheaper to recast than distribute.

By running the keyboard ribbon through the caster twice or more, as many forms may be printed at one impression as the press capacity will admit. This saving in extra composition and electrotyping expense is a distinct Monotype advantage on typewriter work.

The regular font contains 86 characters and includes the common fractions and commercial signs in general use.

12345 ABCDEFGHIJKLMNOPQRSTUVWXYZ& 67890$
abcdefghijklmnopqrstuvwxyz
(),.-:;!?'"_½¼/*#¾¼

No. 2711, Underwood Typewriter

Composition Machine

No. 272L, Royal Typewriter

Composition Matrices

This face can be run on any Keyboard arrangement, but must be used on a Keyboard equipped with the typewriter stop.

10 Point No. 272L, Set Size, .0830"

Mr. Progressive Printer,
Everywhere.
Dear Sir:

This 10 point No. 272L Royal Typewriter face is designed to fill the demand for a letter which may be used in cases where space must be saved or where it is required to match exactly the typewriter used to fill in the address. It is a hair line face which is frequently used in printing direct from the type with copying ink, but in fac-simile work the best results are obtained by printing through a ribbon, with an ordinary purple or any kind of copying ink.

As there are 12 characters to the inch, the saving in space is considerable to the line as well as the saving in point size.

(The paragraph above is printed through a ribbon, that below direct from the type.)

There is no limit to the possibilities on fac-simile typewriter work in a printing office supplied with the Monotype faces. Standing matter cost, which would be a considerable item with foundry type, is reduced to the minimum, and, while Monotype type wears, like foundry type, long runs are profitable in the Monotype shop because it is cheaper to recast than distribute.

By running the keyboard ribbon through the caster twice or more, as many forms may be printed at one impression as the press capacity will admit. This saving in extra composition and electrotyping expense is a distinct Monotype advantage on typewriter work.

The regular font contains 84 characters and includes the common fractions and commercial signs in general use.

1 2 3 4 5 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & 6 7 8 9 0 $
a b c d e f g h i j k l m n o p q r s t u v w x y z
. , - : ; ! ? ' " _ % @ * ¢ / # ¼ ½ ¾

No. 370L, Remington Typewriter

Composition Matrices

This face can be run on any Keyboard arrangement, but must be used on a Keyboard equipped with the typewriter stop.

10 Point No. 370L, Set Size, .0830"

Mr. Progressive Printer,
Everywhere.
Dear Sir:

This 10 point No. 370L Remington Typewriter underscored face is designed to fill the demand for a letter showing the underscore as produced on the typewriter, and is frequently required to reproduce underscored sections of fac-simile letters composed in the No. 270L series. It is a hair line face which is frequently used in printing direct from the type with copying ink, but in fac-simile work the best results are obtained by printing through a ribbon, with an ordinary purple or any kind of copying ink.

As there are 12 characters to the inch, the saving in space is considerable to the line as well as the saving in point size.

(The paragraph above is printed through a ribbon, that below direct from the type.)

There is no limit to the possibilities on fac-simile typewriter work in a printing office supplied with the Monotype faces. Standing matter cost, which would be a considerable item with foundry type, is reduced to the minimum, and, while Monotype type wears, like foundry type, long runs are profitable in the Monotype shop because it is cheaper to recast than distribute.

By running the keyboard ribbon through the caster twice or more, as many forms may be printed at one impression as the press capacity will admit. This saving in extra composition and electrotyping expense is a distinct Monotype advantage on typewriter work.

The regular font contains 101 characters and includes the common fractions and commercial signs in general use. These matrices are sold at Class D prices.

12345 ABCDEFGHIJKLMNOPQRSTUVWXYZ& 67890$
abcdefghijklmnopqrstuvwxyz
.,-:;!?'"+×=[@¢¥£#¢/()°§

18 Point No. 475

Macht dem Zeitverluſt ein Ende
Keine Maſchine iſt nutzbar wenn mann ſie nicht beſtändig an neue
Kopie brauchen kann
$1234567890

This series, designated as No. 475, is made up of our No. 75 series, together with the additional characters necessary to complete the German font. In ordering, specify the proper point size and the series number as above, No. 475. You will receive characters which are all marked 75, including the extra characters to complete the German.

No. 95M. Special Arrangement

Composition Matrices

8 Point No. 95 M, 9 Set

Monotype Schriftarten

Die beſte Art von Originalität iſt diejenige, welche ſich nach einer gründlichen Lehrzeit fühlbar macht, eine ſolche, die ſich als Vermiſchung des Begriffes von allem nützlichen und progreſſiven Streben eines klaren Verſtandes erweiſt. Denn mag ein Menſch noch ſo tüchtig und originell ſein, ſo muß er dennoch alles, was in ſeinem Gewerbe oder Beruf früher geſchah oder noch gegenwärtig geſchieht, hoch ſchätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angeſehen werden wollen, indem ſie ihr Gewerbe als eine Kunſt darſtellen, ſo müſſen ſie infolge deſſen bereit ſein, und auch ihre Bereitwilligkeit zu Tage legen, dasſelbe ſolchen Geſetzen zu unterwerfen, durch welche ähnliche Künſte ſo frei wurden. Alle diejenigen, welche die feinen Künſte, Wiſſenſchaften und Profeſſionen pflegen, beſchäftigen ſich mit Geſchichte, Literatur und wirklichen Proben der in ihrem Fach liegenden Arbeit. Dennoch findet man dieſe Umgebung mit all ihren

abcdefghijklmnopqrsſtuvwxyz
ABCDEFGHIKLMNOPQRSTUVWXYZ&
$1234567890
äöüſſſtſiſßʒckchfffifli
.,:;!?-

Ems a to z 12.50 Words to Pica .57

10 Point No. 95M, 11 Set

Monotype Schriftarten

Die beſte Art von Originalität iſt diejenige, welche ſich nach einer gründlichen Lehrzeit fühlbar macht, eine ſolche, die ſich als Vermiſchung des Begriffes von allem nützlichen und progreſſiven Streben eines klaren Verſtandes erweiſt. Denn mag ein Menſch noch ſo tüchtig und originell ſein, ſo muß er dennoch alles, was in ſeinem Gewerbe oder Beruf früher geſchah oder noch gegenwärtig geſchieht, hoch ſchätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angeſehen werden wollen, indem ſie ihr Gewerbe als eine Kunſt darſtellen, ſo müſſen ſie infolge deſſen bereit ſein, und ihre Bereitwilligkeit zu Tage legen, dasſelbe ſolchen Geſetzen zu unter-

abcdefghijklmnopqrſstuvwxyz
ABCDEFGHIKLMNOPQRSTUVW
XYZ&
$1234567890
ä ö ü ſſ ſt ſi ß ʒ ch ck fl ff fi
. , : ; ! ? ' -

Ems a to z 12.23 Words to Pica .46

12 Point No. 95M, 12½ Set

Monotype Schriftarten

Die beſte Art von Originalität iſt diejenige, welche ſich nach einer gründlichen Lehrzeit fühlbar macht, eine ſolche, die ſich als Vermiſchung des Begriffes von allem nützlichen und progreſſiven Streben eines klaren Verſtandes erweiſt. Denn mag ein Menſch noch ſo tüchtig und originell ſein, ſo muß er dennoch alles, was in ſeinem Gewerbe oder Beruf früher geſchah oder noch gegenwärtig geſchieht, hoch ſchätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angeſehen

Monotype Schriftarten

Die beſte Art von Originalität iſt diejenige, welche ſich nach einer gründlichen Lehrzeit fühlbar macht, eine ſolche, die ſich als Vermiſchung des Begriffes von allem nützlichen und progreſſiven Streben eines klaren Verſtandes erweiſt. Denn mag ein Menſch noch ſo tüchtig und originell ſein, ſo muß er dennoch alles, was in ſeinem Gewerbe oder Beruf früher geſchah oder noch gegenwärtig geſchieht, hoch ſchätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angeſehen werden wollen, indem ſie ihr Gewerbe als eine Kunſt darſtellen, ſo müſſen ſie infolge

abcdefghijklmnopqrſstuvwxyz
ABCDEFGHIKLMNOPQRSTUVWXYZ&
$1234567890
ä ö ü ſſ ſt ſi ß ʒ ch ck fl ff fi
. , : ; ! ? ' -

Ems a to z 11.57 Words to Pica .41

This series, designated as No. 95M, is made up of our No. 95J series, shown under the classification of Text letters, together with the additional characters necessary to complete the German font. In ordering, specify the proper point size and the series number as above, No. 95M. You will receive characters which are marked 95J, so far as they conform exactly to the No. 95J series, and other characters symboled H9-95J, which represent the extra characters to complete the German. As this face is on a special arrangement, it requires a special right keybar.

14 Point No. 495

Frage den Mann, der einen Monotype beſitzt
Er wird ſagen, das es alle Arbeit im Setzer-zimmer vollbringt: das keine Arbeit zu einfach oder zu ſchwierig iſt um Profit zu bringen
$1234567890

18 Point No. 495

Man geht nach groſze Arbeit
Hat man aber nicht die richtige Ausſtattung, ſo iſt Verluſt unvermeidlich
$1234567890

24 Point No. 495

Eine Monotype Anlage
Vollbringt alle Arbeit pűnktlich fűr gewiſſen und zufriedenſtellenden Profit
$1234567890

30 Point No. 495

Die wunderſchoene Arbeit der Monotype's baut ein Geſchäft, welches beſſer iſt als niedrige Preiſe
$1234567890

36 Point No. 495

Viele Sorten
befriedigen und helfen den Arbeiter
$1234567890

This series, designated as No. 495, is made up of our No. 95 series, together with the additional characters necessary to complete the German font. In ordering, specify the proper point size and the series number as above, No. 495. You will receive characters which are all marked 95, including the extra characters to complete the German.

No. 99M. German Arrangement C

Composition Matrices

6 Point No. 99M, 7 Set

Monotype Schriftarten

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch alles, was in seinem Gewerbe oder Beruf früher geschah oder noch gegenwärtig geschieht, hoch schätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angesehen werden wollen, indem sie ihr Gewerbe als eine Kunst darstellen, so müssen sie infolge dessen bereit sein, und auch ihre Bereitwilligkeit zu Tage legen, dasselbe solchen Gesetzen zu unterwerfen, durch welche ähnliche Künste so frei wurden. Alle diejenigen, welche die feinen Künste, Wissenschaften und Professionen pflegen, beschäftigen sich mit Geschichte, Literatur und wirklichen Proben der in ihrem Fach liegenden Arbeit. Dennoch findet man diese Umgebung mit all ihren Eigenschaften in der Buchdruckerei höchst selten. Wirkliche Kunst kann nie in dunkeln Winkeln oder unter Hindernissen oder in Unwissenheit dessen was Talent und Genie errungen haben, blühen. Einem vorausgegangenen Fall richtig folgen heißt nicht eines oder das andere Beispiel sklavisch nachahmen, sondern die berühmten Meister gründlich forschen und deren großen Errungenschaften würdigen, durch welche wir in unserem Wissen selbstdenkend und selbstherrschend werden und daraus nur den größten Vorteil und Nutzen ziehen können. Der junge eifrige Anfänger, der sich sofort mit neuen fast unmöglichen Ideen abgeben will, findet sich gar zu oft in seinen Ansichten getäuscht und verschwindet bald ganz und gar vom Geschäftsleben, während der bedächtigere und mit größeren Kenntnissen begabte Geschäftsmann wenigstens ebenso viel Zeit in der Vermeidung von Fehlern verwenden wird als in der Ausführung von großartigen und epochemachenden Projekten. Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890
Ä Ö Ü ä ö ü ſſ ſt ſi ll ß ʒ ck ch ff fl fi ꝛc.
.,;:!?'=„“)(—— . . .

Ems a to z 12.51 **Words to Pica .58**

8 Point No. 99M, 8½ Set

Monotype Schriftarten

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch alles, was in seinem Gewerbe oder Beruf früher geschah oder noch gegenwärtig geschieht, hoch schätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angesehen werden wollen, indem sie ihr Gewerbe als eine Kunst darstellen, so müssen sie infolge dessen bereit sein, und auch ihre Bereitwilligkeit zu Tage legen, dasselbe solchen Gesetzen zu unterwerfen, durch welche ähnliche Künste so frei wurden. Alle diejenigen, welche die feinen Künste, Wissenschaften und Professionen pflegen, beschäftigen sich mit Geschichte, Literatur und wirklichen Proben der in ihrem Fach liegenden Arbeit. Dennoch findet man diese Umgebung mit all ihren Eigenschaften in der Buchdruckerei höchst selten. Wirkliche Kunst kann nie in dunkeln Winkeln oder unter Hindernissen oder in Unwissenheit dessen was Talent und Genie errungen haben, blühen. Einem vorausgegangenen Fall richtig folgen heißt nicht eines oder das andere Beispiel sklavisch nachahmen, sondern die berühmten Meister gründlich forschen und deren großen

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890
Ä Ö Ü ä ö ü ſſ ſt ſi ll ß ʒ ck ch ff fl fi ꝛc.
.,;:!?'=„“)(—— . . .

Ems a to z 11.38 **Words to Pica .47**

10 Point No. 99M, 10 Set

Monotype Schriftarten

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch alles, was in seinem Gewerbe oder Beruf früher geschah oder noch gegenwärtig geschieht, hoch schätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angesehen werden wollen, indem sie ihr Gewerbe als eine Kunst darstellen, so müssen sie infolge dessen bereit sein, und auch ihre Bereitwilligkeit zu Tage legen, dasselbe solchen Gesetzen zu unterwerfen, durch welche ähnliche Künste so frei wurden. Alle diejenigen, welche die feinen Künste, Wissenschaften und Professionen pflegen, beschäftigen sich mit Geschichte, Literatur und wirklichen Proben der in ihrem Fach liegenden Arbeit. Dennoch findet man diese Umgebung mit all ihren

Monotype Schriftarten

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch alles, was in seinem Gewerbe oder Beruf früher geschah oder noch gegenwärtig geschieht, hoch schätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angesehen werden wollen, indem sie ihr Gewerbe als eine Kunst darstellen, so müssen sie infolge dessen bereit sein, und auch ihre Bereitwilligkeit zu Tage legen, dasselbe solchen Gesetzen zu unterwerfen, durch welche ähnliche Künste so frei wurden. Alle diejenigen, welche die feinen Künste, Wissenschaften und Professionen pflegen, beschäftigen sich mit Geschichte, Literatur und wirklichen Proben der in ihrem Fach liegenden Arbeit. Dennoch findet man diese Umgebung mit all ihren Eigenschaften in der Buchdruckerei höchst selten. Wirkliche Kunst kann nie in dunkeln Winkeln oder unter Hindernissen oder in Unwissenheit dessen was Talent

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890
Ä Ö Ü ä ö ü ſſ ſt ſi ll ß ʒ ck ch ff fl fi ꝛc.
.,;:!?'=„“)(—— . . .

Ems a to z 10.73 **Words to Pica .40**

No. 99M. German Arrangement C

Composition Matrices

11 Point No. 99M, 10¾ Set

Monotype Schriftarten

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch alles, was in seinem Gewerbe oder Beruf früher geschah oder noch gegenwärtig geschieht, hoch schätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angesehen werden wollen, indem sie ihr Gewerbe als eine Kunst darstellen, so müssen sie infolge dessen bereit sein, und ihre Bereitwilligkeit zu Tage legen, dasselbe solchen Gesetzen zu unterwerfen,

Monotype Schriftarten

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch alles, was in seinem Gewerbe oder Beruf früher geschah, oder noch gegenwärtig geschieht, hoch schätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angesehen werden wollen, indem sie ihr Gewerbe als eine Kunst darstellen, so müssen sie infolge dessen bereit sein, und ihre Bereitwilligkeit zu Tage legen, dasselbe solchen Gesetzen zu unterwerfen, durch welche ähnliche Künste so frei wurden. Alle diejenigen, welche die feinen Künste, Wissenschaften

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Ä Ö Ü ä ö ü ſſ ſt ſi ll ß ʒ ck ch ff fl fi ꝛc.

. , ; : ! ? ' = „ “) (– — . . . .

Ems a to z 10.47 **Words to Pica .37**

12 Point No. 99M, 11½ Set

Monotype Schriftarten

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch alles, was in seinem Gewerbe oder Beruf früher geschah oder noch gegenwärtig geschieht, hoch schätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angesehen werden wollen, indem sie ihr Gewerbe als eine Kunst darstellen, so müssen sie infolge dessen bereit sein, und auch ihre Bereitwilligkeit zu Tage legen, dasselbe solchen Gesetzen zu unterwerfen, durch welche ähnliche Künste so frei

Monotype Schriftarten

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch alles, was in seinem Gewerbe oder Beruf früher geschah, oder noch gegenwärtig geschieht, hoch schätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angesehen werden wollen, indem sie ihr Gewerbe als eine Kunst darstellen, so müssen sie infolge dessen bereit sein, und auch ihre Bereitwilligkeit zu Tage legen, dasselbe solchen Gesetzen zu unterwerfen, durch welche ähnliche Künste so frei wurden. Alle diejenigen, welche die feinen Künste, Wissenschaften und Professionen pflegen, beschäftigen sich mit Geschichte, Literatur und

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

Ä Ö Ü ä ö ü ſſ ſt ſi ll ß ʒ ck ch ff fl fi ꝛc.

. , ; : ! ? ' = „ “) (– — . . . .

Ems a to z 10.27 **Words to Pica .35**

No. 100M. German Arrangement C

Composition Matrices

6 Point No. 100M, 7 Set

Monotype Schriftarten

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch alles, was in seinem Gewerbe oder Beruf früher geschah oder noch gegenwärtig geschieht, hoch schätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angesehen werden wollen, indem sie ihr Gewerbe als eine Kunst darstellen, so müssen sie bereit sein, und auch ihre Bereitwilligkeit zu Tage legen, dasselbe Gesetzen zu unterwerfen, durch welche ähnliche Künste so frei wurden. Alle diejenigen, welche die feinen Künste, Wissenschaften und Professionen pflegen, beschäftigen sich mit Geschichte, Literatur und wirklichen Proben der in ihrem Fach liegenden Arbeit. Dennoch findet man diese Umgebung mit all ihren Eigenschaften in der Buchdruckerei höchst selten. Wirkliche Kunst kann nie in dunkeln Winkeln oder unter Hindernissen oder in Unwissenheit dessen was Talent und Genie errungen haben, blühen. Einem vorausgegangenen Fall richtig folgen heißt nicht eines oder das andere Beispiel sklavisch nachahmen, sondern die berühmten Meister gründlich forschen und deren großen Errungenschaften würdigen, durch welche wir in unserem Wissen selbstdenkend und selbstherrschend werden und daraus nur den größten Vorteil und Nutzen ziehen können. Der junge eifrige Anfänger, der sich sofort mit neuen fast unmöglichen Ideen abgeben will, findet sich gar zu oft in seinen Ansichten getäuscht und verschwindet bald ganz und gar vom Geschäftsleben, während der bedächtigere und mit größeren Kenntnissen begabte Geschäftsmann wenigstens ebenso viel Zeit in der Vermeidung von Fehlern verwenden wird als in der Ausführung von großartigen und epochemachenden Projekten. Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Stre-

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Ä Ö Ü ä ö ü ß ſt ſi ll ß ţ ck ch ff fl fi ꝛc.
.,:;!?'-„“‘][)(*†§

8 Point No. 100M, 8½ Set

Monotype Schriftarten

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch alles, was in seinem Gewerbe oder Beruf früher geschah oder noch gegenwärtig geschieht, hoch schätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angesehen werden wollen, indem sie ihr Gewerbe als eine Kunst darstellen, so müssen sie infolge dessen bereit sein, und auch ihre Bereitwilligkeit zu Tage legen, dasselbe solchen Gesetzen zu unterwerfen, durch welche ähnliche Künste so frei wurden. Alle diejenigen, welche die feinen Künste, Wissenschaften und Professionen pflegen, beschäftigen sich mit Geschichte, Literatur und wirklichen Proben der in ihrem Fach liegenden Arbeit. Dennoch findet man diese Umgebung mit all ihren Eigenschaften in der Buchdruckerei höchst selten. Wirkliche Kunst kann nie in dunkeln Winkeln oder unter Hindernissen oder in Unwissenheit dessen was Talent und Genie errungen haben, blühen. Einem vorausgegangenen Fall richtig folgen heißt nicht eines oder das andere Beispiel sklavisch nachahmen, sondern die berühmten

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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Ä Ö Ü ä ö ü ß ſt ſi ll ß ţ ck ch ff fl fi ꝛc.
.,:;!?'-„“‘][)(*†§

10 Point No. 100M, 10 Set

Monotype Schriftarten

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch alles, was in seinem Gewerbe oder Beruf früher geschah oder noch gegenwärtig geschieht, hoch schätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angesehen werden wollen, indem sie ihr Gewerbe als eine Kunst darstellen, so müssen sie infolge dessen bereit sein, und auch ihre Bereitwilligkeit zu Tage legen, dasselbe solchen Gesetzen zu unterwerfen, durch welche ähnliche Künste so frei wurden. Alle diejenigen, welche die feinen Künste, Wissenschaften und Professionen pflegen, beschäftigen sich mit Geschichte, Literatur und wirklichen Proben der in ihrem Fach liegenden Arbeit. Dennoch findet man diese Umgebung mit all ihren Eigenschaften in der Buchdruckerei höchst selten. Wirkliche Kunst kann nie in

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
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Ä Ö Ü ä ö ü ß ſt ſi ll ß ţ ck ch ff fl fi ꝛc.
.,:;!?'-„“‘][)(*†§

12 Point No. 100M, 11½ Set

Monotype Schriftarten

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch alles, was in seinem Gewerbe oder Beruf früher geschah oder noch gegenwärtig geschieht, hoch schätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angesehen werden wollen, indem sie ihr Gewerbe als eine Kunst darstellen, so müssen sie infolge dessen bereit sein, und ihre Bereitwilligkeit zu Tage legen, dasselbe solchen Gesetzen zu unterwerfen, durch welche ähnliche

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW
XYZ
$1234567890
Ä Ö Ü ä ö ü ß ſt ſi ll ß ţ ck ch ff fl fi ꝛc.
.,:;!?'-„“‘][)(*†§

14 Point No. 100

Da ist ein Unterschied
zwischen dem, was eine Monotype verrichtet, und dem, was andere
Maschinen verrichten können. Keine andere Maschine macht
die Hälfte von dem, was diese Maschine verrichtet
$1234567890

18 Point No. 100

Unser Verzeichnis wiederholter Bestellungen!
Von jedem Hundert Monotypes werden Achtunddreißig an
zufriedengestellte Kunden auf Wiederholungs=
Bestellungen verkauft
$1234567890

24 Point No. 100

Winke mit Bezug auf Monotype=Gießmaschinen!
Berücksichtigen Sie keine Maschine, die
nicht einen sichtbaren Vorrat ihrer
eigenen Matrizen hat!
$1234567890

30 Point No. 100

Gießt Schrift schnell!
Es bezahlt sich besser neue Schrift zu
gießen, als alte Schrift abzulegen
$1234567890

No. 102M. Special Arrangement

Composition Matrices

6 Point No. 102M, 7½ Set

Monotype Schriftarten

Die beſte Art von Originalität iſt diejenige, welche ſich nach einer gründlichen Lehrzeit fühlbar macht, eine ſolche, die ſich als Vermiſchung des Begriffes von allem nützlichen und progreſſiven Streben eines klaren Verſtandes erweiſt. Denn mag ein Menſch noch ſo tüchtig und originell ſein, ſo muß er dennoch alles, was in ſeinem Gewerbe oder Beruf früher geſchah oder noch gegenwärtig geſchieht, hoch ſchätzen. Wenn alle die heutigen Buchdrucker nicht als anmaßend angeſehen werden wollen, indem ſie ihr Gewerbe als eine Kunſt darſtellen, ſo müſſen ſie infolge deſſen bereit ſein, und auch ihre Bereitwilligkeit, durch welche ähnliche Künſte ſo frei wurden. Alle diejenigen, welche die feinen Künſte, Wiſſenſchaften und Profeſſionen pflegen, beſchäftigen ſich mit Geſchichte, Literatur und wirklichen Proben der in ihrem Fach liegenden Arbeit. Dennoch findet man dieſe Umgebung mit all ihrem Eigenſchaften in der Buchdruckerei höchſt ſelten. Wirkliche Kunſt kann nie in dunkeln Winkeln oder unter Hinderniſſen oder in Unwiſſenheit deſſen was Talent und Genie errungen haben, blühen. Einem vorausgegangenen Fall richtig folgen heißt nicht eines oder das andere Beiſpiel ſklaviſch nachahmen, ſondern die berühmten Meiſter gründlich forſchen und deren großen Errungenſchaften würdigen, durch welche wir in unſerem Wiſſen ſelbſtdenkend und ſelbſtherrſchend werden und daraus nur den größten Vorteil und Nutzen ziehen können. Der junge Anfänger, der ſich ſofort mit neuen faſt unmöglichen Ideen abgeben will, findet ſich gar zu oft in ſeinem Anſichten getäuſcht und verſchwindet bald ganz und gar vom Geſchäftsleben, während der bedächtigere und mit größeren Kenntniſſen begabte Geſchäftsmann wenigſtens ebenſo viel Zeit in der Vermeidung von Fehlern verwenden wird als in der Ausführung von großartigen und

abcdefghiklmnopqrſtuvwxyz
ABCDEFGHIKLMNOPQRSTUVWXYZ&
$1234567890
ä ö ü ſſ ſt ſi ß ʒ ch ck fi fl ff
. , : ; ! ? ' -

8 Point No. 102M, 9 Set

Monotype Schriftarten

Die beſte Art von Originalität iſt diejenige, welche ſich nach einer gründlichen Lehrzeit fühlbar macht, eine ſolche, die ſich als Vermiſchung des Begriffes von allem nützlichen und progreſſiven Streben eines klaren Verſtandes erweiſt. Denn mag ein Menſch noch ſo tüchtig und originell ſein, ſo muß er dennoch alles, was in ſeinem Gewerbe oder Beruf früher geſchah oder noch gegenwärtig geſchieht, hoch ſchätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angeſehen werden wollen, indem ſie ihr Gewerbe als eine Kunſt darſtellen, ſo müſſen ſie infolge deſſen bereit ſein, und auch ihre Bereitwilligkeit zu Tage legen, dasſelbe ſolchen Geſetzen zu unterwerfen, durch welche ähnliche Künſte ſo frei wurden. Alle diejenigen, welche die feinen Künſte, Wiſſenſchaften und Profeſſionen pflegen, beſchäftigen ſich mit Geſchichte, Literatur und wirklichen Proben der in ihrem Fach liegenden Arbeit. Dennoch findet man dieſe Umgebung mit all ihren Eigenſchaften in der Buchdruckerei höchſt ſelten. Wirkliche Kunſt kann nie in dunkeln Winkeln oder unter Hinderniſſen oder in Unwiſſenheit deſſen was Talent und Genie errungen

abcdefghijklmnopqrſtuvwxyz
ABCDEFGHIKLMNOPQRSTUVWXYZ&
$1234567890
äöüſſſtſiſßʒchckfffl
.,:;!?-

10 Point No. 102M, 11 Set

Monotype Schriftarten

Die beſte Art von Originalität iſt diejenige, welche ſich nach einer gründlichen Lehrzeit fühlbar macht, eine ſolche, die ſich als Vermiſchung des Begriffes von allem nützlichen und progreſſiven Streben eines klaren Verſtandes erweiſt. Denn mag ein Menſch noch ſo tüchtig und originell ſein, ſo muß er dennoch alles, was in ſeinem Gewerbe oder Beruf früher geſchah oder noch gegenwärtig geſchieht, hoch ſchätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angeſehen werden wollen, indem ſie ihr Gewerbe als eine Kunſt darſtellen, ſo müſſen ſie infolge deſſen bereit ſein, und ihre Bereitwilligkeit zu Tage legen, dasſelbe ſolchen Geſetzen zu unter-

abcdefghijklmnopqrſtuvwxyz
ABCDEFGHIKLMNOPQRS
TUVWXYZ&
$1234567890
ä ö ü ſſ ſt ſi ß ʒ ch ck fl ff fi
. , : ; ! ? ' -

12 Point No. 102M, 12½ Set

Monotype Schriftarten

Die beſte Art von Originalität iſt diejenige, welche ſich nach einer gründlichen Lehrzeit fühlbar macht, eine ſolche, die ſich als Vermiſchung bes Begriffes von allem nützlichen und progreſſiven Streben eines klaren Verſtandes erweiſt. Denn mag ein Menſch noch ſo tüchtig und originell ſein, ſo muß er dennoch alles, was in ſeinem Gewerbe oder Beruf früher geſchah oder noch gegenwärtig geſchieht, hoch ſchätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angeſehen

abcdefghijklmnopqrſtuvwxyz
ABCDEFGHIKLMNOPQRS
TUVWXYZ&
$1234567890
ä ö ü ſſ ſt ſi ß ʒ ch ck fl ff fi
. , : ; ! ? ' -

This series, designated as No. 102M, is made up of our No. 102J series, shown under the classification of Text letters, together with the additional characters necessary to complete the German font. In ordering, specify the proper point size and the series number as above, No. 102M. You will receive characters which are marked 102J, so far as they conform exactly to the 102J series, and other characters symboled H9-102J, which represent the extra characters to complete the German. As this face is on a special arrangement, it requires a special right keybar.

14 Point No. 4102

Da iſt ein Unterſchied
zwiſchen dem, was eine Monotype verrichtet, und dem, was andere Maſchinen verrichten können. Keine andere Maſchine macht die Hälfte von dem, was dieſe Maſchine verrichtet
$1234567890

18 Point No. 4102

Unſer Verzeichnis wiederholter Beſtellungen!
Von jedem Hundert Monotypen werden Achtunddreißig an zufriedengeſtellte Kunden wieder verkauft
$1234567890

24 Point No. 4102

Alle Spatient und Quadraten
von 5 Punkt bis 36 Punkt werden auf der Monotype gegoſſen
$1234567890

30 Point No. 4102

Gießt Schrift ſchnell!
Es bezahlt ſich beſſer neue Schrift zu gießen, als alte Schrift abzulegen
$1234567890

36 Point No. 4102

Was ſagen Sie dazu! Nur neue Schrift für jede Arbeit!
$1234567890

This series, designated as No. 4102, is made up of our No. 102 series, together with the additional characters necessary to complete the German font. In ordering, specify the proper point size and the series number as above, No. 4102. You will receive characters which are all marked 102, including the extra characters to complete the German.

No. 199M. German Arrangement C

Composition Matrices

6 Point No. 199M, 7¾ Set

Monotype Schriftarten

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch alles, was in seinem Gewerbe oder Beruf früher geschah oder noch gegenwärtig geschieht, hoch schätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angesehen werden wollen, indem sie ihr Gewerbe als eine Kunst darstellen, so müssen sie bereit sein, und auch ihre Bereitwilligkeit zu Tage legen, dasselbe solchen Gesetzen zu unterwerfen, durch welche ähnliche Künste so frei wurden. Alle diejenigen, welche die feinen Künste, Wissenschaften und Professionen pflegen, beschäftigen sich mit Geschichte, Literatur und wirklichen Proben der in ihrem Fach liegenden Arbeit. Dennoch findet man diese Umgebung mit all ihren Eigenschaften in der Buchdruckerei höchst selten. Wirkliche Kunst kann nie in dunkeln Winkeln oder unter Hindernissen oder in Unwissenheit dessen was Talent und Genie errungen haben, blühen. Einem vorausgegangenen Fall richtig folgen heißt nicht eines oder das andere Beispiel sklavisch nachahmen, sondern die berühmten Meister gründlich forschen und deren großen Errungenschaften würdigen, durch welche wir in unserem Wissen selbstdenkend und selbstherrschend werden und daraus nur den größten Vorteil und Nutzen ziehen können. Der junge eifrige Anfänger, der sich sofort mit neuen fast unmöglichen Ideen abgeben will, findet sich gar zu oft in seinen Ansichten getäuscht und verschwindet bald ganz und gar vom Geschäftsleben während der bedächtigere und mit größeren Kenntnissen begabte Geschäftsmann wenigstens ebenso viel Zeit in der Vermeidung von Fehlern verwenden wird als in der Ausführung von großartigen und epochemachenden Projekten. Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermisch-

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

ä ö ü ff ft fi ß tz ck ch ff fl ft

.,:;!?'-„"....—

8 Point No. 199M, 9¼ Set

Monotype Schriftarten

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch alles, was in seinem Gewerbe oder Beruf früher geschah oder noch gegenwärtig geschieht, hoch schätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angesehen werden wollen, indem sie ihr Gewerbe als eine Kunst darstellen, so müssen sie infolge dessen bereit sein, und auch ihre Bereitwilligkeit zu Tage legen, dasselbe solchen Gesetzen zu unterwerfen, durch welche ähnliche Künste so frei wurden. Alle diejenigen, welche die feinen Künste, Wissenschaften und Professionen pflegen, beschäftigen sich mit Geschichte, Literatur und wirklichen Proben der in ihrem Fach liegenden Arbeit. Dennoch findet man diese Umgebung mit all ihren Eigenschaften in der Buchdruckerei höchst selten. Wirkliche Kunst kann nie in dunkeln Winkeln oder unter Hindernissen oder in Unwissenheit dessen was Talent und Genie errungen haben, blühen. Einem vorausgegangenen Fall richtig folgen heißt nicht eines oder das andere Beispiel sklavisch nachahmen,

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ä ö ü ff ft fi ß tz ck ch ff fl ft

.,:;!?'-„"....—

No. 200M. German Arrangement C

6 Point No. 200M, 7¾ Set

Monotype Schriftarten

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch alles, was in seinem Gewerbe oder Beruf früher geschah oder noch gegenwärtig geschieht, hoch schätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angesehen werden wollen, indem sie ihr Gewerbe als eine Kunst darstellen, so müssen sie infolge dessen bereit sein, und auch ihre Bereitwilligkeit zu Tage legen, dasselbe solchen Gesetzen zu unterwerfen, durch welche ähnliche Künste so frei wurden. Alle diejenigen, welche die feinen Künste, Wissenschaften und Professionen pflegen, beschäftigen sich mit Geschichte, Literatur und wirklichen Proben der in ihrem Fach liegenden Arbeit. Dennoch findet man diese Umgebung mit all ihren Eigenschaften in der Buchdruckerei höchst selten. Wirkliche Kunst kann nie in dunkeln Winkeln oder unter Hindernissen oder in Unwissenheit dessen was Talent und Genie errungen haben, blühen. Einem vorausgegangenen Fall richtig folgen heißt nicht eines oder das andere Beispiel sklavisch nachahmen, sondern die berühmten Meister gründlich forschen und deren großen Errungenschaften würdigen, durch welche wir in unserem Wissen selbstdenkend und selbstherrschend werden und daraus nur den größten Vorteil und Nutzen ziehen können. Der junge eifrige Anfänger, der sich sofort mit neuen fast unmöglichen Ideen abgeben will, findet sich gar zu oft in seinen Ansichten getäuscht und verschwindet bald ganz und gar vom Geschäftsleben, während der bedächtigere und mit größeren Kenntnissen begabte Geschäftsmann wenigstens ebenso viel Zeit in der Vermeidung von Fehlern verwenden wird als in der Ausführung von großartigen und epochemachenden Projekten. Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

ä ö ü ff ft fi ß tz ck ch ff fl ft

.,:;!?'-„"

8 Point No. 200M, 9¼ Set

Monotype Schriftarten

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht, eine solche, die sich als Vermischung des Begriffes von allem nützlichen und progressiven Streben eines klaren Verstandes erweist. Denn mag ein Mensch noch so tüchtig und originell sein, so muß er dennoch alles, was in seinem Gewerbe oder Beruf früher geschah oder noch gegenwärtig geschieht, hoch schätzen. Wenn die heutigen Buchdrucker nicht als anmaßend angesehen werden wollen, indem sie ihr Gewerbe als eine Kunst darstellen, so müssen sie infolge dessen bereit sein, und auch ihre Bereitwilligkeit zu Tage legen, dasselbe solchen Gesetzen zu unterwerfen, durch welche ähnliche Künste so frei wurden. Alle diejenigen, welche die feinen Künste, Wissenschaften und Professionen pflegen, beschäftigen sich mit Geschichte, Literatur und wirklichen Proben der in ihrem Fach liegenden Arbeit. Dennoch findet man diese Umgebung mit all ihren Eigenschaften in der Buchdruckerei höchst selten. Wirkliche Kunst kann nie in dunkeln Winkeln oder unter Hindernissen oder in Unwissenheit dessen was Talent und Genie errungen haben, blühen. Einem vorausgegangenen Fall richtig folgen heißt nicht eines oder das andere Beispiel sklavisch nachahmen, sondern die berühmten Meister gründlich forschen und

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

$1234567890

ä ö ü ff ft fi ß tz ck ch ff fl ft

.,:;!?'-„"

14 Point No. 101

Erſpart Ausgaben für Elektrotypieren!
Die Monotype wird noch Geld in Ihre eigenen Taſchen bringen,
außer was Sie an Rechnungen für
neue Schrift erſparen
$1234567890

24 Point No. 101

Alle Spatien und Quadraten
von 5 Punkt bis 36 Punkt werden auf
der Monotype gegoſſen
$1234567890

30 Point No. 101

60 Ems Pica!
Die unvergleichliche Ausdehnung
der ſehr beſchäftigten und
gewandten Monotype
$1234567890

36 Point No. 101

Neue Schrift!
Was ſagen Sie dazu! Nur neue
Schrift für jede Arbeit!
$1234567890

No. 178M. German Arrangement S1350

Composition Matrices

14 Point No. 178M, 13 Set

Monotype Bilder

Die beſte Art von Originalität iſt diejenige, welche nach einer gründlichen Lehrzeit erworben wird, eine ſolche, die ſich als die Verſchmelzung einer ſtarken Auffaſſung aller dageweſenen nützlichen und der fortſchrittlichen Tendenzen eines fähigen Geiſtes erweiſt. Denn wenn ein Mann auch noch ſo fähig und originell iſt, ſo darf er doch nicht die Erfahrung darin beiſeite legen, was in ſeinem Geſchäft oder in ſeinem Berufe vor ſich ging oder jetzt vor ſich geht. Wenn die Buchdrucker heutzutage nicht als anmaßend gelten wollen, indem ſie ihren Beruf als eine Kunſt bezeichnen, ſo müſſen ſie gewillt ſein und ihre Bereitwilligkeit dafür auch zeigen, ſie ſolchen Regeln zu unterwerfen, welche ihre Schweſter-Künſte ſo frei gemacht haben. Alle diejenigen, welche ſich mit ſolchen Berufen befaſſen, die als feine Künſte, gelehrte Wiſſenſchaften und Profeſſionen anerkannt ſind, umgeben ſich mit der Geſchichte, der Literatur und den kompakten Proben des Gewerbes, in welchem ſie beſonders thätig ſind. Dennoch trifft es nur in ſeltenen Fällen zu,

abcdefghijklmnopqrſstuvwxyzäöüſtſickchtzß
ABCDEFGHJKLMNOPQRSTUVWXYZ
$1234567890

18 Point No. 178M, 16 Set

Monotype Bilder

Die beſte Art von Originalität iſt diejenige, welche nach einer gründlichen Lehrzeit erworben wird, eine ſolche, die ſich als die Verſchmelzung einer ſtarken Auffaſſung aller vorhergegangenen nützlichen und der fortſchrittlichen Tendenzen eines fähigen Geiſtes erweiſt. Denn wenn ein Mann auch noch ſo fähig und originell iſt, ſo darf er doch nicht die Erfahrung darin beiſeite legen, was in ſeinem Geſchäft oder in ſeinem Berufe vor ſich ging oder jetzt vor ſich geht. Wenn die Buchdrucker heutzutage nicht als anmaßend gelten wollen, indem ſie ihren Beruf als eine Kunſt bezeichnen, ſo müſſen ſie gewillt ſein und ihre Bereitwilligkeit dafür auch

abcdefghijklmnopqrſstuvwxyzäöüſtſißtzckch
ABCDEFGHJKLMNOPQRSTUVWXYZ
$1234567890

Class B Matrices. Fonts shown on this page not included in Library and will not be leased. To use these faces for composing matter in justified lines S500 stop bars are required. Use left keybars 1113 for the Lightface; use right keybars 1114 for the Blackface; use keybanks GC. The 18 point attachment and S500 wedges are required for casting.

No. 179M. German Arrangement S1350

Composition Matrices

14 Point No. 179M, 13 Set

Monotype Bilder

Die beſte Art von Originalität iſt diejenige, welche nach einer gründlichen Lehrzeit erworben wird, eine ſolche, die ſich als die Verſchmelzung einer ſtarken Auffaſſung aller vorhergegangenen nützlichen und der fortſchrittlichen Tendenzen eines fähigen Geiſtes erweiſt. Denn wenn ein Mann auch noch ſo fähig und originell iſt, ſo darf er doch nicht die Erfahrung darin beiſeite legen, was in ſeinem Geſchäft oder in ſeinem Berufe vor ſich ging oder jetzt vor ſich geht. Wenn die Buchdrucker heutzutage nicht als anmaßend gelten wollen, indem ſie ihren Beruf als eine Kunſt bezeichnen, ſo müſſen ſie gewillt ſein und ihre Bereitwilligkeit dafür auch zeigen, ſie ſolchen Regeln zu unterwerfen, welche ihre Schweſter-Künſte ſo frei gemacht haben. Alle diejenigen, welche ſich mit ſolchen Berufen befaſſen, die als feine Künſte, gelehrte Wiſſenſchaften und Profeſſionen anerkannt ſind, umgeben ſich mit der Geſchichte, der Literatur und kompakten Proben des Gewerbes, in welchem ſie beſonders thätig ſind. Dennoch trifft

abcdefghijklmnopqrſstuvwxyzäöüſtſißbckch
ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

18 Point No. 179M, 16 Set

Monotype Bilder

Die beſte Art von Originalität iſt diejenige, welche nach einer gründlichen Lehrzeit erworben wird, eine ſolche, die ſich als die Verſchmelzung einer ſtarken Auffaſſung aller vorhergegangenen nützlichen und der fortſchrittlichen Tendenzen eines fähigen Geiſtes erweiſt. Denn wenn ein Mann auch noch ſo fähig und originell iſt, ſo darf er doch nicht die Erfahrung darin beiſeite legen, was in ſeinem Geſchäft oder in ſeinem Berufe vor ſich ging oder jetzt vor ſich geht. Wenn die Buchdrucker heutzutage nicht als anmaßend gelten wollen, indem ſie ihren Beruf als eine Kunſt bezeichnen, ſo müſſen ſie gewillt ſein, und ihre Bereitwilligkeit

abcdefghijklmnopqrſstuvwxyzäöüſtſißbckch
ABCDEFGHIJKLMNOPQRSTUVWXYZ
$1234567890

Class B Matrices. Fonts shown on this page not included in Library and will not be leased. To use these faces for composing matter in justified lines S500 stop bars are required. Use left keybars 1113 for the Lightface; use right keybars 1114 for the Blackface; use keybanks GC. The 18 point attachment and S500 wedges are required for casting.

18 Point No. 209

Die Monotype ist niemals müßig, denn wenn die Arbeit nachläßt, können einzelne Buchstaben, Einfassungen, Ornamente und Ausschluß-Material gegossen und in Vorrath gehalten werden
$1234567890

30 Point No. 209

Gießt Schrift schnell!
Es bezahlt sich besser, neue Schrift zu gießen, als alte Schrift abzulegen
$1234567890

14 Point No. 311

ВЕЛИКА БЕЗ ПОРІВНАНЯ РІЖНИЦЯ
між сим, що робить машина „Монотайп“ а сим, що інші машини можуть зробити.
Посїдаючи сю машину, має ся все сьвіжі припаси своїх власних черенок і всяких друкарських прикрас.
Сї машини, з огляду на свою практичність, найшли в сьвітї загальне примінене
$1234567890

24 Point No. 311

ЛЇПШЕ МАТИ МАШИНУ,
яка обслужить всякі друкарські роботи скоро і гарно, а кромі сего на кожде бажанє зробить довільну скількість нових черенок чи обвідок.
$1234567890

36 Point No. 311

МОНОТАЙП
се одинока машина, яка побіч своєї звичайної праці вирабляє черенки
$1234567890

This series, designated as No. 311, is made up of our No. 11 series, together with the additional characters necessary to complete the Ruthenian font. In ordering, specify the proper point size and the series number as above, No. 311. You will receive characters which are marked No. 11, so far as they exactly conform to the No. 11 series, and other characters symboled No. 311, which represent the extra characters to complete the Ruthenian. The Ruthenian arrangement differs from the Russian arrangement in only six characters. In order to set Russian, the necessary characters would be added to a Ruthenian font.

No. 318J. Ruthenian Arrangement

Composition Matrices

8 Point No. 318J, 8½ set

ЧЕРЕНКИ, РОБЛЕНІ НА MONOTYPE.

В послїдних часах друкарство розвинулось до кульмінаційної точки. Воно майже не подібне до первісного, коли його винайдено. Все змінилось. Давнїйші нерівні та незручно вироблені черенки заступили модерні крої черенок та тисячі родів всїляких прикрас. Повільні ручні праси друкарські, на яких можна було видрукувати на годину при великім накладї працї найвисше 50 примірників, заступили найновійші поспішні друкарські преси, т. з. ротаційні, які друкують 8—10 тисяч примірників ґазет чи книжок на годину і то вже готових, зложених. Ручну працю складачів, особливо при наборі часописи і книжок заступили машини до складаня »Monotype«. Инші помічничі прибори друкарські улекшили в значній мірі тяжку друкарську працю і збільшили значно ї продукцію. Книжка та ґазета стала нинї приступною для кождого. Що більше, книжка та ґазета стала в теперішних часах майже

абвгґдежзийіїклмнопрстуфхцчшщьяюєґ
АБВГҐДЕЖЗИЙІЇКЛМНОПРСТ
УФХЦЧШЩЬЯЮЄҐ
12345678905

Ems a to z 13.45 Words to Pica .50

10 Point No. 318J, 10 set

ЧЕРЕНКИ, РОБЛЕНІ НА MONOTYPE.

В послїдних часах друкарство розвинулось до кульмінаційної точки. Воно майже не подібне до первісного, коли його винайдено. Все змінилось. Давнїйші нерівні та незручно вироблені черенки заступили модерні крої черенок та тисячі родів всїляких прикрас. Повільні ручні праси друкарські, на яких можна було видрукувати на годину при великім накладї працї найвисше 50 примірників, заступили найновійшу поспішні друкарські преси, т. з. ротаційні, які друкують 8—10 тисяч примірників ґазет чи книжок на годину і то вже готових, зложених. Ручну працю складачів, особливо при наборі часописи і книжок засту-

абвгґдежзийіїклмнопрстуфхцчшщьюяєґ
АБВГҐДЕЖЗИЙІЇКЛМНОПРСТ
УФХЦЧШЩЬЮЯЄҐ
1234567890

Ems a to z 12.66 Words to Pica .42

12 Point No. 318J, 12 set

ЧЕРЕНКИ, РОБЛЕНІ НА MONOTYPE.

В послїдних часах друкарство розвинулось до кульмінаційної точки. Давні повільні ручні праси друкарські, на яких можна було видрукувати на годину при великім накладї працї найвисше 50 примірників, заступили найновійші поспішні друкарські преси, т. з. ротаційні, які друкують 8—10 тисяч примірників ґазет чи книжок на годину і то вже готових, зложених. Ручну працю складачів, особливо при наборі часописи і книжок заступили машини

ЧЕРЕНКИ, РОБЛЕНІ НА MONOTYPE.

В послїдних часах друкарство розвинулось до кульмінаційної точки. Давні повільні ручні праси друкарські, на яких можна було видрукувати на годину при великім накладї працї найвисше 50 примірників, заступили найновійші поспішні друкарські преси, т. з. ротаційні, які друкують 8—10 тисяч примірників ґазет чи книжок на годину і то вже готових, зложених. Ручну працю складачів, особливо при наборі часописи і книжок заступили машини до складаня »Monotype«. Инші помічничі прибори друкарські улекшили в

абвгґдежзийіїклмнопрстуфхцчшщьюяєґ
АБВГҐДЕЖЗИЙІЇКЛМНОПРСТУФХЦЧШЩЬЮЯЄҐ
1234567890

Ems a to z 12.66 Words to Pica .35

This series, designated No. 318J, is made up of our No. 118J series, together with the additional characters necessary to complete the Ruthenian font. In ordering, specify the proper point size and the series number as above, No. 318J. You will receive characters which are marked 118J, so far as they conform exactly to the No. 118J series, and other characters symboled 318J, which represent the extra characters to complete the Ruthenian. The Ruthenian arrangement differs from the Russian arrangement in only six characters. In order to set Russian, the necessary characters would be added to a Ruthenian font. This is a special arrangement and requires a special right keybar when used in combination with the No. 308A Roman.

MONOTYPE INITIALS

36 Point












FOR illumination and embellishment of their writings on papyrus the early Egyptians used both the initial and ribbon border effects. Originally the initial was of the same size as the balance of the writing, being distinguished only by the color.





IN the eighth century the size of the initial had increased to such an extent that it covered almost one-third of the page. From that time on it decreased in size and embellishment till it reached its present-day form, and, carefully used, has become an aid in preserving an effect of balance on the printed page.





THE evolution of the Monotype from a machine for the setting of type in justified straight lines to one that will cast types of the class most necessary for the production of the finest kind of printing, without impairing its composition production, is one of the greatest achievements of the day.





















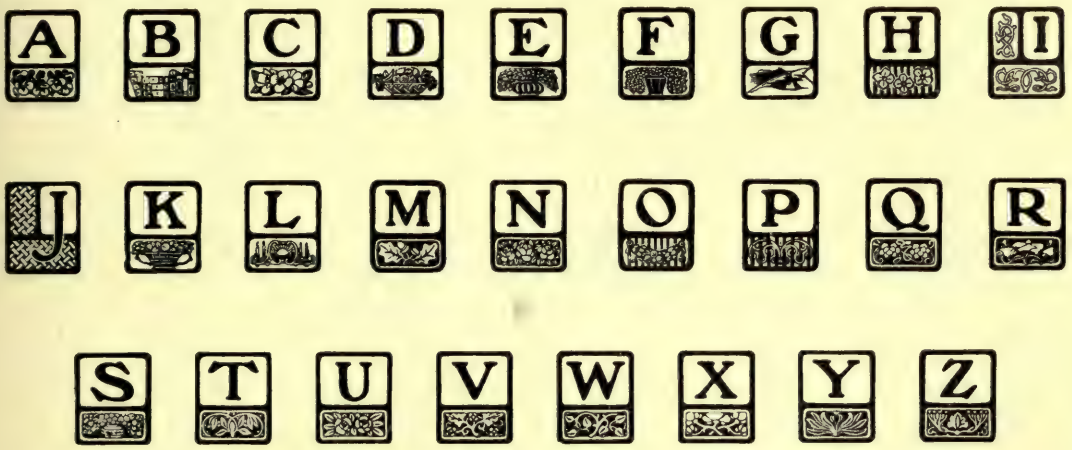






The Initial Matrices shown on this page are extra price, class B for either color. Matrices for the initials are symboled No. 126; for the color blocks No. 126a. They are not included in the Library and Will Not be Leased.

36 Point No. 127



THE BEATEN PATH

IS too frequently the path of the beaten. It usually leads in the printing business to mediocrity, indifference, failure.

THE successful printer avoids the beaten path of price-competition and goes after quality, because it is the only kind of printing that pays and keeps on paying.

HE is the man who uses the Monotype because it produces quality printing, and fetches the quality price.

WHEREVER you find the successful printer, you will also find the versatile Monotype, turning out its share of the work.

NOT many printers began using the Monotype in a large way. Most of them began small, and found the very best way to grow was with the assistance of the Monotype.

AS a first aid to the man who is trying to avoid the beaten path, and to build up his business in the proper way, the Monotype stands in a class all its own.

OVER 8000 Monotypes in actual use, and every owner is a "booster" for the machine and its superiority over every other kind. Let us furnish you with the experience of other printers — together with facts and figures of just what the Monotype will do for you.

Monotype Figures

Composition Matrices

3½ Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

Piece fraction figures, see 7 point fraction sheet

3½F 94 (Class G)
Set Factor 63
Type Line .0448

1234567 8901234 5678901
2345678 9012345 6789012
1234567890

10 Characters

3½F 95 (Class G)
Set Factor 63
Type Line .0448

1234567 8901234 56789012
3456789 0123456 78901234
1234567890

12 Characters

4½ Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

4½F 8A
Set Factor 54

12345678 90123456 78901234
56789012 34567890 12345678
$1234567890

11 Characters

4½F 8C
Set Factor 54

12345678 90123456 78901234
56789012 34567890 12345678
$1234567890

11 Characters

4½F 21E
Set Factor 49.5

12345678 90123456 78901234
56789012 34567890 12345678
$1234567890

11 Characters

4½F 21G
Set Factor 49.5

12345678 90123456 78901234
56789012 34567890 12345678
$1234567890

11 Characters

4½G 21E
Set Factor 49.5

12345678 901234567 89012345
67890123 456789012 34567899
$1234567890

11 Characters

4½G 21G
Set Factor 49.5

12345678 90123456 78901234
56789012 34567890 12345678
$1234567890

11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″=.011″).

Prices: The figure matrices shown on this page are Class B, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

5 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

5F 1

Set Factor 45

12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
$1234567890

11 Characters

5H9F 1

Set Factor 45

36936936936 93693693693 69369369369
69369369369 36936936936 93693693693
369369369369

3 Characters

5F 3

Set Factor 58.5

Type Line .061

12345678 90123456 78901234
56789012 34567890 12345678
$1234567890

11 Characters

5F 4

Set Factor 58.5

12345678 90123456 78901234
56789012 34567890 12345678
1234567890

10 Characters

5F 5

Set Factor 71.5

Type Line .062

123456 789012 345678
901234 567890 123456
$1234567980.

12 Characters

5F 6

Set Factor 71.5

Type Line .060

123456 789012 345678
901234 567890 123456
$1234567890

11 Characters

5F 7

Set Factor 78

Type Line .056

123456 789012 345678
901234 567890 123456
$1234567890c.,

14 Characters

5F 8

Set Factor 45

12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
$1234567890.

12 Characters

5F 8A

Set Factor 58.5

12345678 90123456 78901234
56789012 34567890 12345678
$1234567890

11 Characters

5F 8C

Set Factor 58.5

12345678 90123456 78901234
56789012 34567890 12345678
$1234567890

11 Characters

5G 11J

Set Factor 54

123456789 012345678 901234567
890123456 789012345 678901234
$1234567890

11 Characters

5F 12

Set Factor 45

12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
$1234567890

11 Characters

5F 17

Set Factor 45

Type Line .061

12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
$1234567890

11 Characters

5F 18

Set Factor 58.5

12345678 90123456 78901234
56789012 34567890 12345678
$1234567890

11 Characters

5F 19

Set Factor 90

Type Line .064

12345 67890 12345
67890 12345 67890
$1234567890c..

14 Characters

5F 21E

Set Factor 58.5

12345678 90123456 78901234
56789012 34567890 12345678
$1234567890

11 Characters

5G 21E

Set Factor 58.5

12345678 90123456 78901234
56789012 34567890 12345678
$1234567890

11 Characters

5F 21G

Set Factor 58.5

12345678 90123456 78901234
56789012 34567890 12345678
$1234567890

11 Characters

5G 21G

Set Factor 58.5

12345678 90123456 78901234
56789012 34567890 12345678
$1234567890

11 Characters

5F 25J

Set Factor 58.5

12345678 90123456 78901234
56789012 34567890 123456789
$1234567890

11 Characters

5G 25J

Set Factor 58.5

12345678 90123456 78901234
56789012 34567890 12345678
$1234567890

11 Characters

5F 26J

Set Factor 54

123456789 012345678 901234567
890123456 789012345 678901234
$1234567890

11 Characters

5F 29

Set Factor 84

12345 67890 12345
67890 12345 67890
$1234567890c

12 Characters

5F 48J

Set Factor 54

123456789 012345678 901234567
890123456 789012345 678901234
$1234567890

11 Characters

5F 51

Set Factor 90



99 Characters

5F 56J

Set Factor 58.5

Type Line .060

12345678 90123456 78901234
56789012 34567890 12345678
$1234567890

11 Characters

5F 66J

Set Factor 54

123456789 012345678 901234567
890123456 789012345 678901234
$1234567890

11 Characters

5F 66B

Set Factor 42

12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
$1234567890

11 Characters

5F 71

Set Factor 45

12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
$1234567890

11 Characters

5F 72

Set Factor 45

12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
$1234567890

11 Characters

5F 76J

Set Factor 49.5

12345678 90123456 78901234
56789012 34567890 12345678
$1234567890

11 Characters

5F 79J

Set Factor 58.5

12345678 90123456 78901234
56789012 34567890 12345678
$1234567890

11 Characters

5F 86J

Set Factor 54

123456789 012345678 901234567
890123456 789012345 678901234
$1234567890

11 Characters

5F 88J

Set Factor 45

12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
$1234567890

11 Characters

5F 96

Set Factor 45

Type Line .056

12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
$1234567890

11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

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Prices: The figure matrices shown on this page are all Class B matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

5 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

5F 102
Set Factor 72
Type Line .065
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

5F 106
Set Factor 49.5
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

5F 107J
Set Factor 54
123456789 012345678 901234567
890123456 789012345 678901234
$1234567890
11 Characters

5F 113
Set Factor 72
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

5F 139
Set Factor 67.5
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

5F 156J
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

5F 162J
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

5F 165J
Set Factor 54
Type Line .060
123456789 012345678 901234567
890123456 789012345 678901234
$1234567890
11 Characters

5F 165B
Set Factor 42
Type Line .060
12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
$1234567890
11 Characters

5F 168J
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

5F 168B
Set Factor 45.5
12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
$1234567890
11 Characters

5F 169J
Set Factor 45
12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
$1234567890
11 Characters

5F 169B
Set Factor 35
123456789012 345678901234 567890123456
789012345678 901234567890 123456789012
$1234567890
11 Characters

5F 175
Set Factor 72
123456 789012 345678
901234 567890 123456
1234567890.
11 Characters

5F 176
Set Factor 72
123456 789012 345678
901234 567890 123456
1234567890.
11 Characters

5F 184
Set Factor 54
Type Line .062
123456789 012345678 901234567
890123456 789012345 678901234
1234567890.
11 Characters

5F 185
Set Factor 54
Type Line .062
123456789 012345678 901234567
890123456 789012345 678901234
1234567890.
11 Characters

5F 186J
Set Factor 54
123456789 012345678 901234567
890123456 789012345 678901234
$1234567890
11 Characters

5F 187
Set Factor 72
Type Line .060
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

5F 187J
Set Factor 58.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

5F 194
Set Factor 105
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

5F 196
Set Factor 75
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

5F 200
Set Factor 127.5
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

5F 206
Set Factor 84
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

Piece fraction figures, see 10 point fraction sheet (Class C)

5F 94
Set Factor 90
Type Line .0645
12345 67890 12345
67890 12345 67890
1234567890
10 Characters

5F 95
Set Factor 90
Type Line .0645
12345 67890 12345
67890 12345 67890
1234567890
12 Characters

5F 146
Set Factor 90
Type Line .0651
12345 67890 12345
67890 12345 67890
1234567890
10 Characters

5F 147
Set Factor 90
Type Line .0651
12345 67890 12345
67890 12345 67890
1234567890
10 Characters

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Prices: The figure matrices shown on this page are all Class B matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

5½ Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

5½F 5A
Set Factor 65.2
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

5½F 5C
Set Factor 65.2
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

5½F 7A
Set Factor 42
123456789 012345678 901234567
890123456 789012345 678901234
$1234567890
11 Characters

5½F 8
Set Factor 49.5
123456789 012345678 901234567
890123456 789012345 678901234
$1234567890
11 Characters

5½F 10
Set Factor 70
Type Line .071
123456 789012 345678
901234 567890 123456
$1234567890c.,
14 Characters

5½F 21E
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

5½G 21E
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

5½F 21G
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

5½G 21G
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

5½F 22
Set Factor 91
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

5½F 28J
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

5½H3F 28J
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

5½F 30A
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

5½F 30C
Set Factor 49
123456789 012345678 901234567
890123456 789012345 678901234
$1234567890
11 Characters

5½F 54
Set Factor 108.7
Type Line .067
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

5½F 55J
Set Factor 91
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

5½F 56J
Set Factor 63
Type Line .065
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

5½F 82
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

5½F 89
Set Factor 49.5
Type Line .0615
123456789 012345678 901234567
890123456 789012345 678901234
$1234567890
11 Characters

5½F 90
Set Factor 66
1234567 8901234 5678901
2345678 9012345 6789012
1234567890
10 Characters

5½F 92J
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

5½F 118J
Set Factor 58.5
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

5½F 122
Set Factor 72
Type Line .0630
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

5½H9F 122
Set Factor 72
Type Line .0630
333333 333333 333333
333333 333333 333333
3333333333
1 Character

5½F 134
Set Factor 43.5
123456789012 234567890123 345678901234
456789012345 567890123456 678901234567
$1234567890
11 Characters

5½F 142J
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

5½F 143
Set Factor 46.5
123456789 012345678 901234567
890123456 789012345 678901234
$1234567890
11 Characters

5½F 144
Set Factor 63
Type Line .0650
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

5½F 145
Set Factor 65.3
Type Line .0630
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

5½F 149J
Set Factor 54
123456789 012345678 901234567
890123456 789012345 678901234
$1234567890
11 Characters

5½F 156
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

5½F 178
Set Factor 72
Type Line .0645
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

5½H9F 178
Set Factor 72
Type Line .0645
333333 333333 333333
333333 333333 333333
3333333333
1 Character

5½F 184
Set Factor 54
Type Line .0670
123456789 012345678 901234567
890123456 789012345 678901234
1234567890.
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″=.011″).

Prices: The figure matrices shown on this page are Class B, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

5½ Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

5½F 185
Set Factor 54
Type Line .0670
123456789 012345678 901234567
890123456 789012345 678901234
1234567890.
11 Characters

5½F 186
Set Factor 54
123456789 012345678 901234567
890123456 789012345 678901234
1234567890
10 Characters

5½F 198
Set Factor 60
Type Line .0645
12345678 90123456 78901234
56789012 34567890 12345678
1234567890
10 Characters

5½F 201
Set Factor 99
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

5½F 187
Set Factor 72
Type Line .0650
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

5½H9F 186
Set Factor 54
333333333 333333333 333333333
333333333 333333333 333333333
333333333333
1 Character

5½H 9F 198
Set Factor 60
Type Line .0645
35835835 83583583 58358358
58358358 35835835 83583583
3583583583
3 Characters

5½F 255J
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″=.011″).

Prices: The figure matrices shown on this page are Class B, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

6 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

6F 1
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890.
11 Characters

6H9F 1
Set Factor 54
369369 369369 369369
369369 369369 369369
369369369
3 Characters

6H91F 1
Set Factor 54
333333 333333 333333
333333 333333 333333
3333333333333
1 Character

6F 2
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890..,
13 Characters

6F 5A
Set Factor 69.7
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

6F 5C
Set Factor 69.7
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

6F 8
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

6F 8A
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6H9F 8A
Set Factor 63
$$$$$$$ $$$$$$$ $$$$$$$
$$$$$$$ $$$$$$$ $$$$$$$
$$$$$$$$$$$
1 Character

6F 8C
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 11
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

6G 11J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 12
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890..,
14 Characters

6H9F 12
Set Factor 54
33333333 33333333 33333333
33333333 33333333 33333333
333333333333
1 Character

6F 13
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

6H2F 15E
Set Factor 54
oooooooo oooooooo oooooooo
oooooooo oooooooo oooooooo
oooooooooooo
1 Character

6F 16
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
1234567890
10 Characters

6F 16E
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6G 16E
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 17
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890..,
13 Characters

6H9F 17
Set Factor 54
Type Line .076
33333333 33333333 33333333
33333333 33333333 33333333
333333333333
1 Character

6F 18
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 19
Set Factor 108
Type Line .0785
1234 5678 9012
3456 7890 1234
$1234567890c.,
14 Characters

6F 19A
Set Factor 67.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

6F 20
Set Factor 84
12345 67890 12345
67890 12345 67890
$12345678902c.,
15 Characters

6F 20A
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 20C
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 21E
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6H2F 21E
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

6H9YF 21E
Set Factor 54
69696969 69696969 69696969
96969696 69696696 96969696
696969696969
2 Characters

6G 21E
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6H2F 21G
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

6F 21G
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6G 21G
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6H2G 21E
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″=.011″).

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

6 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

6F 22E
Set Factor 58.5
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 22G
Set Factor 58.5
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6G 24
Set Factor 54
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 25J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6G 25J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6H9G 25J
Set Factor 63
6796796 7967967 9679679
6796796 7967967 9679679
679679679679
3 Characters

6G 25K
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 26J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6H2F 26J
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890c.,
14 Characters

6F 26
Set Factor 98
Type Line .0785
1234 5678 9012
3456 7890 1234
$1234567890c..
14 Characters

6F 28
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

6F 28J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 29
Set Factor 98
1234 5678 9012
3456 7890 1234
$1234567890c.,
14 Characters

6F 31
Set Factor 98
1234 5678 9012
3456 7890 1234
$1234567890c.,
14 Characters

6F 31E
Set Factor 58.5
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6H91F 31E
Set Factor 58.5
9999999 9999999 9999999
9999999 9999999 9999999
999999999999
1 Character

6G 31E
Set Factor 58.5
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6H9G 31E
Set Factor 58.5
6969696 9696969 6969696
9696969 6969696 9696969
696969696969
2 Characters

6F 31G
Set Factor 58.5
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6G 31G
Set Factor 58.5
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 32
Set Factor 108
Type Line .0785
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

6H9F 32
Set Factor 108
Type Line .0785
1234 5678 9012
3456 7890 1234
1234567890
10 Characters

6F 34
Set Factor 93
Type Line .0785
12345 67890 12345
67890 12345 67890
$1234567890.
12 Characters

6F 34A
Set Factor 58.5
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 34C
Set Factor 58.5
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 35
Set Factor 94.2
Type Line .0715
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

6F 36
Set Factor 88
Type Line .0695
12345 67890 12345
67890 12345 67890
$1234567890c.,
14 Characters

6F 36A
Set Factor 58.5
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 36C
Set Factor 58.5
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 37E
Set Factor 58.5
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6G 37E
Set Factor 58.5
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 37G
Set Factor 58.5
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6G 37G
Set Factor 58.5
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6G 38E
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 38E
Set Factor 63
1234567 8901234 5789012
3456789 0123456 7890123
$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″=.011″).

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

6 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

6G 38G
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 38G
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 39J
Set Factor 67.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

6F 43
Set Factor 56
Type Line .0725
12345678 90123456 78901234
34567890 12345678 90123456
$1234567890,
12 Characters

6F 45
Set Factor 72.5
Type Line .078
123456 789012 345678
901234 567890 123456
$1234567890.
12 Characters

6H9F 45
Set Factor 72.5
Type Line .078
111111 111111 111111
111111 111111 111111
11111111111
1 Character

6F 47
Set Factor 94.2
Type Line .0695
12345 67890 12345
67890 12345 67890
$1234567890.
12 Characters

6F 48J
Set Factor 63
1234567 8901234 5678901
1234567 8901234 5678901
$1234567890
11 Characters

6H9F 48J
Set Factor 63
11111111 11111111 11111111
11111111 11111111 11111111
111111111111
1 Character

6F 49J
Set Factor 54
12345678 90123456 78901234
67890123 45678901 92345678
$1234567890
11 Characters

6F 50
Set Factor 72.5
123456 789012 345678
901234 567890 123456
$12344567890
11 Characters

6F 51
Set Factor 108
Central on Body
① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫
⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔
㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱
㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽
㊾ ㊿ ❶ ❷ ❸ ❹ ❺ ❻ ❼ ❽ ❾ ❿
⓫ ⓬ ⓭ ⓮ ⓯ ⓰ ⓱ ⓲ ⓳ ⓴ ⓵ ⓶
⓷ ⓸ ⓹ ⓺ ⓻ ⓼ ⓽ ⓾ ⓿ ➀ ➁ ➂
➃ ➄ ➅ ➆ ➇ ➈ ➉ ➊ ➋ ➌ ➍ ➎
➏ ➐ ➑ ➒ ➓ ⓫ ⓬ ⓭ ⓮ ⓯ ⓰ ⓱
⓲ ⓳ ⓴ ⓵ ⓶ ⓷ ⓸ ⓹ ⓺ ⓻ ⓼ ⓽
⓾ ⓿ ➀ ➁ ➂ ➃ ➄ ➅ ➆ ➇ ➈ ➉
➊ ➋ ➌ ➍ ➎ ➏ ➐ ➑ ➒ ➓
99 Characters

6F 51 (Class B)
Set Factor 162
Central on Body
100 101 102 103 104 105 106 107
108 109 110 111 112 113 114 115
116 117 118 119 120 121 122 123
124 125 126 127 128 129 130 131
132 133 134 135 136 137 138 139
140 141 142 143 144 145 146 147
148 149 150 151 152 153 154 156
156 157 158 159 160 161 162 163
164 165 166 167 168 169 170 171
172 173 174 175 176 177 178 179
180 181 182 183 184 185 186 187
188 189 190 191 192 193 194 196
196 197 198 199
100 Characters

6F 52
Set Factor 91
Type Line .0675
12345 67890 12345
67890 12345 67890
$1234567890.,
14 Characters

6H9F 52
Type line .0675
33333 33333 33333
33333 33333 33333
3333333333
1 Character

6F 52J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 55
Set Factor 65.2
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 56
Set Factor 54
Type Line .070
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

6F 56J
Set Factor 65.2
Type Line .070
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 57
Set Factor 84
12345 67890 12345
67890 12345 67890
$12345678902
12 Characters

6F 58
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

6F 58J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 60J
Set Factor 67.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

6F 60K
Set Factor 67.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

6F 63J
Set Factor 67.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

6G 64J
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

6G 64K
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

6F 65
Set Factor 126
Type Line .0775
1234 5678 9012
3456 7890 1234
$1234567890c.,
14 Characters

6F 66J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 68J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 68K
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 69
Set Factor 108
1234 5679 0123
4567 8901 2345
1234567890
10 Characters

6F 69J
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″=.011″).

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

6 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

6G 71E
Set Factor 60.7
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6G 71G
Set Factor 60.7
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 72
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

6F 76J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 77
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

6F 77J
Set Factor 45
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

6G 78J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 79
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

6F 79J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 79K
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 81J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 86
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

6F 86J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6H3F 86J
Set Factor 84
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

6F 86K
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 87
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

6F 88J
Set Factor 51.7
12345678 90123456 78901234
56789012 34567890 12345679
$1234567890
11 Characters

6F 88K
Set Factor 51.7
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

6F 89J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 89K
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 90
Set Factor 72
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

6F 91
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
1234567890
10 Characters

6F 92J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 96
Set Factor 54
Type Line .066
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

6F 97J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 97K
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6G 98J
Set Factor 65.2
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6G 98K
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 99
Set Factor 72.5
Type Line .070
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

6F 102J
Set Factor 67.5
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 103
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

6F 105
Set Factor 70
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

6F 107J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6H9F 107J
Set Factor 63
9999999 9999999 9999999
9999999 9999999 9999999
9999999999
1 Character

6G 111J
Set Factor 58.5
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 113J
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″=.011″).

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

6 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

6F 115
Set Factor 84
Type Line .066
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

6F 117J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 117K
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 118
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

6F 118J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 118K
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 119J
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

6F 123
Set Factor 91
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

6F 128J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

6F 131
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 132K
Set Factor 67.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

6F 134E
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

6F 135 (Class D)
Set Factor 63
5555555 5555555 5555555
5555555 5555555 5555555
55555555555
1 Character

6F 136
Set Factor 78
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

6F 138 (Class D)
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
1234567890
10 Characters

6F 139J
Set Factor 58.5
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 140J
Set Factor 45
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

6F 141J
Set Factor 45
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

6F 142J
Set Factor 69.7
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

6F 143J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 145J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 147J
Set Factor 91
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

6F 149
Set Factor 108
Type Line .079
1234 5678 9012
3456 7890 1234
$1234567890.
12 Characters

6F 149J
Set Factor 58.5
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 150A
Set Factor 67.5
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 150C
Set Factor 67.5
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 151 (Class B)
Set Factor 54
9 Characters

6F 152 (Class B)
Set Factor 54
10 Characters

6F 153 (Class B)
Set Factor 36
10 Characters

Showing use of
6F 151 6F 152, and 6F 153

6H3F 152 (Class D)
Set Factor 63
10 Characters

6H33F 153 (Class D)
Set Factor 54
10 Characters

Showing use of 6F 151,
6H3F 152, and 6H33F 153

6F 153J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6H9F 153J
Set Factor 63
3333333 3333333 3333333
3333333 3333333 3333333
3333333333
1 Character

6F 156J
Set Factor 67.5
Type line .0670
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

6F 157
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
1234567890
10 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

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Monotype Figures. Composition Matrices

6 Point

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6G 157E
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6G 157G
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 158J
Set Factor 67.5
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 159J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 161J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 161K
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 162J
Set Factor 67.5
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 163J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 164J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 164K
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 165J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 168J
Set Factor 67.5
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 168B
Set Factor 52.5
123456789 012345678 901234567
890123456 789012345 678901234
$1234567890
11 Characters

6F 169J
Set Factor 54
12345678 12390456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

6F 169B
Set Factor 42
1234567890 1234567890 1234567890
1234567890 1234567890 1234567890
$1234567890
11 Characters

6F 172E
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6G 172E
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 172G
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6G 172G
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 173E
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 175A
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6G 175A
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6G 175C
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 176J
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

6F 177
Set Factor 79.8
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

6H2F 177
Set Factor 79.8
1 Characters

6F 186J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 187J
Set Factor 67.5
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 187B
Set Factor 52.5
12345678 90123456 90123456
78901234 56789012 34567890
$1234567890
11 Characters

6F 188J
Set Factor 67.5
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

6F 193
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
1234567890
10 Characters

6F 194
Set Factor 127.5
123 456 789
012 345 678
$1234567890
11 Characters

6F 196
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

6F 200
Set Factor 153.8
123 456 789
012 345 678
$1234567890
11 Characters

6F 204J
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

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Monotype Figures. Composition Matrices

6 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

6F 207 (Class D)
Set Factor 54
1 2 1 2 1 2

Monotype Figures. Composition Matrices

7 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

7F 5A
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7F 18
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7F 26J
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7G 31G
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

7F 8
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

7F 21E
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7F 28
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

7F 37E
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

7F 8A
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7G 21E
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7F 28J
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7G 37E
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

7F 8C
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7F 21G
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7H3F 28J
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

7F 37G
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

7F 13
Set Factor 63
1234567 8012345 6789012
3456789 0123456 7890123
$1234567890
11 Characters

7G 21G
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7F 31E
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

7F 38E
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7F 16E
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7F 25J
Set Factor 69.7
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7G 31E
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

7G 38E
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7G 16E
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7G 25J
Set Factor 69.7
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7H9G 31E
Set Factor 65.3
6969696 9696969 6969696
9696969 6969696 9696969
696969696969
2 Characters

7F 38G
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7G 16G
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7G 25K
Set Factor 69.7
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7F 31G
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

7G 38G
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″ + .005″ = .060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″ = .011″).

Prices: The figure matrices shown on this page are Class A, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

7 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

7F 48J
Set Factor 69.7
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7F 56J
Set Factor 69.7
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7F 62
Set Factor 120
Type Line .0785
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

7F 76J
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7F 78
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7F 79J
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7F 86J
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7F 90
Set Factor 84
12345 67890 12345
67890 12345 67890
1234567890
10 Characters

7F 91
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
1234567890
10 Characters

7F 92J
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7F 107J
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7F 118J
Set Factor 72
123456 789012 345678
901234 578901 234567
$1234567890
11 Characters

7F 124 (Class D)
Set Factor 65.2
1234567 8901234 5678901
2345678 9012345 6789012
1234567890
11 Characters

7F 148
Set Factor 72
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

7F 150A
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7F 150C
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7F 161J
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7F 164J
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7F 165
Set Size .0592
Type Line .080
1234512 3451234 5123451
2345123 4512345 1234512
12345
5 Characters

7F 166
Set Size .0592
Type Line .080
1234567 8901234 5678901
2345678 9012345 6789012
01234567890
10 Characters

7F 167
Set Size .0592
Type Line .080
5050505 0505050 5050505
0505050 5050505 0505050
505050505050
2 Characters

7F 172E
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234568790
11 Characters

7G 172E
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7F 172G
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7F 175A
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7G 175A
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7G 175C
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7F 186J
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

7F 188 (Class D)
Set Factor 65.3
5555555 5555555 5555555
5555555 5555555 5555555
55555555555
1 Character

7F 195
Set Factor 72
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

7F 249J
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″=.011″).

Prices: The figure matrices shown on this page are Class A, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

7 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

7F 337E

Set Factor 65.3

1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

7F 337G

Set Factor 65.3

1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

Piece fractions (Class B), see 7 point fraction sheet

7F 110

Set Factor 40

12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
1234567890123456789
10 Characters

7F 111

Set Factor 40

12345678901 23456789012 34567890123
45678901234 56789012345 67890123456
1234567890123456789
10 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″=.011″).

Prices: The figure matrices shown on this page are Class A, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

8 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

8F 1
Set Factor 72
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

8F 8C
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8G 16G
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 21G
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 1A
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

8F 11
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 18
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8G 21E
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 1C
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

8G 11J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 19
Set Factor 144
Type Line .1005
123 456 789
012 345 678
$123456c.,
14 Characters

8H2G 21E
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 3A
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 12J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 20
Set Factor 102
1234 5678 9012
3456 7890 1234
£$1234567890c.,
15 Characters

8H9F 21E
Set Factor 72
$$$$$$ $$$$$$ $$$$$$
$$$$$$ $$$$$$ $$$$$$
$$$$$$$$$$$
1 Character

8F 5A
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 13
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 20A
Set Factor 78.8
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8G 21G
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 8
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 16
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 20C
Set Factor 78.8
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8FA 21E (Class D)
Set Factor 76.5
888888 888888 888888
888888 888888 888888
8888888888
1 Character

8F 8A
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 16E
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 21
Set Factor 51
123456789 012345678 901234567
890123456 789012345 678901234
$1234567890
11 Characters

8F 22E
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8H9F 8A
Set Factor 76.5
$$$$$$ $$$$$$ $$$$$$
$$$$$$ $$$$$$ $$$$$$
$$$$$$$$$$$$
1 Character

8G 16E
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 21E
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 22G
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″=.011″).

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

8 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

8F 23
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 23K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8G 25
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 25J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8G 25J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8H9G 25
Set Factor 72
696969 696969 696969
969696 969696 969696
6969696969
2 Characters

8G 25K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 26
Set Factor 119
Type Line .093
1234 5678 9012
3456 7890 1234
$1234567890c.,
14 Characters

8F 26J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8H3F 26J
Set Factor 81
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

8F 27
Set Factor 72
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

8F 28
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 28J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 29
Set Factor 119
1234 5678 9012
3456 7890 1234
$1234567890c
12 Characters

8F 30 (Class D)
Set Factor 72
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

8F 31
Set Factor 119
1234 5678 9012
3456 7890 1234
$1234567890c.,
14 Characters

8H9F 31 (Class D)
Set Factor 72
555555 555555 555555
555555 555555 555555
555555555555
1 Character

8F 31E
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8H9F 31E
Set Factor 72
696969 696969 696969
696969 696969 696969
6969696969
2 Characters

8F 31G
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8G 31E
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8G 31G
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 33
Set Factor 102
1234 5678 9012
3456 7890 1234
$1234567890c.,
14 Characters

8F 34A
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 34C
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 35
Set Factor 117
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

8F 36A
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 36C
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 37
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 37E
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 37G
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8G 37E
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″=.011″).

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

8 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

8G 37G
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 38
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890.
12 Characters

8F 38E
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 38G
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8G 38E
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8G 38G
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 39J
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 40
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 39
Set Factor 110.5
1234 5678 9012
3456 7890 1234
$1234567890c.,
14 Characters

8H9F 39
Set Factor 110.5
3333 3333 3333
3333 3333 3333
3333333333
1 Character

8G 42J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 44
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 45J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8H7F 46
Set Factor 126
Type Line .098
1234 5678 9012
3456 7890 1234
$1234567890c..
14 Characters

8F 47
Set Factor 93.5
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

8F 47J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

8F 48J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 49J
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 51
Set Factor 144

99 Characters

8F 51 (Class B)
Set Factor 216

200 Characters

8F 51J
Set Factor 54
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

8F 52J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 56
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 56J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 57
Set Factor 102
1234 5678 9012
3456 7890 1234
$£1234567890
12 Characters

8F 58J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 60J
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 60K
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 63
Set Factor 102
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″=.011″).

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

8 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

8F 63J
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 68J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 77J
Set Factor 58.5
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

8F 86J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8G 64J
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

8F 68K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8G 78J
Set Factor 78.8
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8H3F 86J
Set Factor 102
1234 5678 9012
3456 7890 1234
$1234557890
11 Characters

8H9G 64J ($1.00)
Set Factor 65.3
5555555 5555555 5555555
5555555 5555555 5555555
5555555555
1 Character

8F 69J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

8F 79
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8H2BF 86JF
Set Factor 72
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

8G 64K
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

8G 71E
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 79J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 86K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 65
Set Factor 153
Type Line .095
123 456 789
012 345 678
$123456c.,
14 Characters

8G 71G
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8H9F 79J
Set Factor 76.5
111111 111111 111111
111111 111111 111111
1111111111
1 Character

8F 88
Set Factor 120
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

8F 66J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 74L
Set Size .0553
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 79K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 88J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

8F 67
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

8F 76
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 81J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 88K
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

8F 68
Set Factor 126
1234 5678 901
2345 6789 012
$1234567890
11 Characters

8F 76J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 86
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 89J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″=.011″).

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

8 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

8F 89K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8G 98J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 113J
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 118K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 90
Set Factor 96
12345 67890 12345
67890 12345 67890
1234567890
10 Characters

8G 98K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 115C
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 119
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890c.,
14 Characters

8F 91
Set Factor 72
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

8F 102J
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 116
Set Factor 119
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

8F 119J
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

8F 92
Set Factor 72
Type Line .010
123456 789012 345678
901234 567890 123456
1234567890.
11 Characters

8F 104
Set Factor 87.8
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 117
Set Factor 96
12345 67890 12345
67890 12345 67890
$1234567890c.
13 Characters

8F 122
Set Factor 88
Type Line .088
12345 67890 12345
67890 12345 67890
1234567890
10 Characters

8F 92J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 107J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 117J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 123
Set Factor 110.5
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

8F 95J
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 109
Set Factor 120
Type Line .088
1234 5678 9012
3456 7890 1234
1234567890
10 Characters

8F 117K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 126
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
1234567890.,
12 Characters

8F 97J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8G 111J
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 118
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 127
Set Factor 90
12345 67890 12345
67890 12345 67890
1234567890.,
12 Characters

8F 97K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 112
Set Factor 102
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

8F 118J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 128J
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

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Monotype Figures. Composition Matrices

8 Point

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8F 130
Set Factor 51
Type Line .080

12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

8F 132K
Set Factor 81

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

8F 134E
Set Factor 72

123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 139J
Set Factor 72

123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 140J
Set Factor 58.5

12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

8F 141J
Set Factor 54

12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

8F 142J
Set Factor 83.3

123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 143J
Set Factor 76.5

123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 145J
Set Factor 76.5

123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 146J
Set Factor 76.5

123456 789012 345678
912345 678901 234567
$1234567890
11 Characters

8F 149J
Set Factor 76.5

123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 150A
Set Factor 81

123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 150C
Set Factor 81

123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 153J
Set Factor 76.5

123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8H9F 153J
Set Factor 76.5

333333 333333 333333
333333 333333 333333
33333333333
1 Character

8F 154 (Class D)
Set Factor 78.8

12345 67890 12345
67890 12345 67890
1234567890
10 Characters

8F 151 (Class B)
Set Factor 72

1234566 7890126 4566786
1234566 7890126 4566786
1234566786
9 Characters

8F 152 (Class B)
Set Factor 72

1234567 8901234 3456789
9012345 6789012 3456789
1234567890123456789
10 Characters

8F 153 (Class B)
Set Factor 48

123456789 012345678 901234567
890123456 789012345 678901234
1234567890
10 Characters

Showing use of
8F 151, 8F 152 and 8F 153

34 63 17 96 85 65
65 780 2673 60458 479500

8H3F 153 (Class D)
Set Factor 54

12345678 90123456 78901234
56789012 34567890 12345678
1234567890
10 Characters

Showing use of
8F 151, 8F 152 and 8F3F 153

65 13 46 53 50 87
33 475 3238 82536 267350

8H33F 153 (Class D)
Set Factor 72

123456 789012 345678
901234 567890 123456
1234567890
10 Characters

Showing use of
8F 151, 8F 152 and 8H33F 153

27 69 46 35 70 85
15 693 3654 96587 175646

8G 157E
Set Factor 76.5

123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8G 157G
Set Factor 76.5

123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 158 (Class D)
Set Factor 72

123123 123123 123123
123123 123123 123123
123123123
3 Characters

8F 158J
Set Factor 83.3

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

8F 159
Set Factor 72
Type Line .082

123456 789012 345678
901234 567890 123456
1234567890
10 Characters

8F 159J
Set Factor 76.5

123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 160
Set Factor 72
Type Line .082

123456 789012 345678
901234 567890 123456
1234567890
10 Characters

8F 161
Set Factor 65.3

1234567 8901234 5678901
2345678 9012345 6789012
1234567990
10 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

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Monotype Figures. Composition Matrices

8 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

8F 161J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 161K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 162J
Set Factor 83.3
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

8F 163J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 164J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 164K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 165J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 168
Set Factor 108
1234 5678 9012
3456 7890 1234
1234567890
10 Characters

8F 168J
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 169J
Set Factor 65.3
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

8F 171 (Class D)
Set Factor 76.5
123451 234512 345123
451234 512345 123451
1234512345
5 Characters

8F 172E
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8G 172E
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 172G
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8G 172G
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 173
Set Factor 93.5
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

8F 173E
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 174
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 175A
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8G 175A
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8G 175C
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 176J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

8F 180 (Class D)
Set Factor 72
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

8F 181
Set Factor 72
123456 789012 345678
901234 567890 123456
1234567890
9 Characters

8F 182
Set Factor 76.5
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

8F 186J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 187J
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 188J
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 189
Set Factor 127.5
Type Line .087
123 456 789
012 345 678
1234567890
10 Characters

8F 190J
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

8F 194
Set Factor 165
123 456 789
012 345 678
$1234567
11 Characters

8F 196
Set Factor 120
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

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Monotype Figures. Composition Matrices

8 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

8F 204J
Set Factor 63
1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

8F 205 (Class D)
Set Factor 72
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

8F 216A
Set Factor 49.5
123456789 012345678 901234567
890123456 789012345 678901234
$1234567890
11 Characters

8F 218 (Class D)
Set Factor 144

1	2	3	4	5	6	7	8	9	10	11	12
13	14	15	16	17	18	19	20	21	22	23	24
25	26	27	28	29	30	31	32	33	34	35	36
37	38	39	40	41	42	43	44	45	46	47	48
49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72
73	74	75	76	77	78	79	80	81	82	83	84
85	86	87	88	89	90	91	92	93	94	95	96
							97	98	99		

99 Characters

8F 220
Set Factor 85
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

8F 249
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 249J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8F 275J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

8H3F 275J
Set Factor 93.5
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

8F 275K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

Piece fractions, see 8 point fraction sheet (Class B)

8F 110
Set Factor 42.5
123456789 012345678 901234567
890123456 789012345 678901234
1234567890
10 Characters

8F 111
Set Factor 42.5
123456789 012345678 901234567
890123456 789012345 678901234
1234567890
10 Characters

8DF 125
Set Factor 87.5
16 32 64 16 32 64 16 32 64 32
64 16 32 64 16 32 64 16 32 64
16 32 64
3 Characters

8DF 133
Set Factor 144
16 32 64 16 32 64 16 32 64
16 32 64 16 32 64 16 32 64
16 32 64
3 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the most nearly exact [illegible] with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given, for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″=.011″).

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

9 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

9F 8A
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9F 21G
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9G 25J
Set Factor 85.5
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

9F 34A
Set Factor 76.5
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

9F 8C
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9G 21E
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9G 25K
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9F 34C
Set Factor 76.5
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

9F 16E
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9G 21G
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9F 26J
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9F 36A
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9F 18
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9F 22E
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9F 31
Set Factor 126
1234 5678 9012
3456 7890 1234
$1234567890c.,
14 Characters

9F 36C
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9F 20A
Set Factor 87.8
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

9F 22G
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9F 31E
Set Factor 78.8
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9F 37E
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9F 20C
Set Factor 87.8
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

9F 24J
Set Factor 81
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

9H9F 31E
Set Factor 78.8
$$$$$$ $$$$$$ $$$$$$
$$$$$$ $$$$$$ $$$$$$
$$$$$$$$$$$$
1 Character

9G 37E
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9F 21E
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9F 25J
Set Factor 85.5
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

9F 31G
Set Factor 78.8
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9F 37G
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″=.011″).

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

9 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

9G 37G
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9F 76J
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9F 150A
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

9F 175A
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9F 38E
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9F 79J
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9F 150C
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

9G 175A
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9G 38E
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9F 86J
Set Factor 81
123456 789012 345678
901234 567390 123456
$1234567890
11 Characters

9F 165J
Set Factor 85.5
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

9G 175C
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9F 38G
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9H3F 86J
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

9F 172E
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9F 186J
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9G 38G
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9G 98J
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9G 172E
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9F 337E
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9F 48J
Set Factor 83.3
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9G 98K
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9F 172G
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9F 337G
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9F 118J
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

9G 172G
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line [illegible] composition when used in the same matrix case produce type on the same line regardless of any difference in point [illegible] to use with a matrix case depends upon the point size of the mold used with the matrices. The type line [illegible] added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the type line for 5 point [illegible] in combination with standard [illegible] all characters are of necessity, driven to a lower matrix line and consequently when used [illegible] the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line as [illegible] for example 8 point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5 point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″−.060″=.011″).

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

10 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

10F 1
Set Factor 90
12345 67890 12345
67890 12345 67890
1234567890
10 Characters

10F 14
Set Factor 112
1234 5678 9012
3456 7890 1234
$1234567890c.,
14 Characters

10G 16E
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 21
Set Factor 60
12345678 90123456 78901234
56789012 34567890 12345678
$1234567890
11 Characters

10F 8A
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 15E
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10G 16G
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 21E
Set Factor 92.3
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10H9F 8A
Set Factor 90
$$$$$ $$$$$ $$$$$
$$$$$ $$$$$ $$$$$
$$$$$$$$$$
1 Character

10G 15E
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 18
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 21G
Set Factor 92.3
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 8C
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 15G
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 19
Set Factor 180
Type Line .124
1234 5678
9012 3456
$12345c.,
14 Characters

10G 21E
Set Factor 92.3
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 11
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10G 15G
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 20
Set Factor 123
1234 5678 9012
3456 7890 1234
ff$1234567890c.,
15 Characters

10G 21G
Set Factor 92.3
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10G 11J
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 16
Set Factor 90
12345 67890 12345
67890 12345 67890
1234567890
10 Characters

10F 20A
Set Factor 94.5
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 22E
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 12J
Set Factor 92.3
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 16E
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 20C
Set Factor 94.5
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 22G
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″=.011″).

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

10 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

10F 23K
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 25J
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10G 25J
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10G 25K
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 26
Set Factor 140
Type Line .113
123 456 789
012 345 678
$12345678c.,
14 Characters

10F 26J
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 27
Set Factor 85.5
12345 67890 12345
67890 12345 67890
1234567890
10 Characters

10F 28
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 28J
Set Factor 94.5
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 29
Set Factor 140
123 456 789
012 345 678
$1234567890c
12 Characters

10F 31
Set Factor 140
123 456 789
012 345 678
$12345678c.,
14 Characters

10F 31E
Set Factor 85.5
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 31G
Set Factor 85.5
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10G 31E
Set Factor 85.5
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10G 31G
Set Factor 85.5
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 34A
Set Factor 85.5
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 34C
Set Factor 85.5
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 36A
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 36C
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 37E
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 37G
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10G 37E
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10G 37G
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 38E
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10G 38E
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 38G
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10G 38G
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 39J
Set Factor 99
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the unit row required. If there is an odd amount a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry 9 set (normal width). 80 ÷ 9 = 8.8, therefore put matrix in 9 unit row.

Type Line

when used in the same matrix case produce type on the same line regardless of any difference in point size of the mold used with the matrices. The type line depends upon the point size of the mold used with the matrices. The type line to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the small characters are of necessity, driven to a lower matrix line and consequently when used for all such sizes the type cast from special line matrices is lower than the type cast from standard line matrices. point body; thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″=.011″).

point 10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

10 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

10G 42J
Set Factor 90

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 45J
Set Factor 90

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 46
Set Factor 144
Type Line .110

123 456 789
012 345 678
$1234567c.,
14 Characters

10H7F 46
Set Factor 144
Type Line .1262

123 456 789
012 345 678
$12345678c..
14 Characters

10F 48J
Set Factor 90

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 49J
Set Factor 90

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 51J
Set Factor 63

1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

10F 51
Set Factor 180

1 2 3 4 5 6 7 8 9
10 11 12 13 14 15 16 17 18
19 20 21 22 23 24 25 26 27
28 29 30 31 32 33 34 35 36
37 38 39 40 41 42 43 44 45
46 47 48 49 50 51 52 53 54
55 56 57 58 59 60 61 62 63
64 65 66 67 68 69 70 71 72
73 74 75 76 77 78 79 80 81
82 83 84 85 86 87 88 89 90
91 92 93 94 95 96 97 98 99
99 Characters

10F 51 (Class B)
Set Factor 225

100 101 102 103 104 105 106
107 108 109 110 111 112 113
114 115 116 117 118 119 120
121 122 123 124 125
26 Characters

10F 52J
Set Factor 90

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 57
Set Factor 123

1234 5678 9012
3456 7890 1234
£$1234567890c.,
15 Characters

10F 58J
Set Factor 90

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 69J
Set Factor 99

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 60K
Set Factor 99

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 63J
Set Factor 99

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10G 64J
Set Factor 81

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10G 64K
Set Factor 81

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 65
Set Factor 180
Type Line .1150

123 456 789
012 345 678
$123456c.,
14 Characters

10F 66
Set Factor 99

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 66J
Set Factor 94.5

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 68J
Set Factor 92.3

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 68K
Set Factor 90

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 69J
Set Factor 76.5

123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

10F 70L
Set Size .0830

1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

10G 71E
Set Factor 92.3

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10G 71G
Set Factor 92.3

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 72L
Set Size .0830

1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10\times8=80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80\div9=8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″=.011″).

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

10 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

10F 74L
Set Size .0692
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 81J
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 89K
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 97K
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 75
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

10F 86J
Set Factor 92.3
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 90
Set Factor 120
1234 5678 9012
3456 7890 1234
1234567890
10 Characters

10G 98J
Set Factor 92.3
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 76J
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10H3F 86J
Set Factor 120
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

10F 91
Set Factor 90
12345 67890 12345
67890 12345 67890
1234567890
10 Characters

10G 98K
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 77J
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

10F 86K
Set Factor 92.3
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 92J
Set Factor 92.3
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 101
Set Factor 70
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

10G 78J
Set Factor 94.5
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 88J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

10F 93
Set Factor 119
1234 5678 9012
3456 7890 1234
$1234567890c.,
14 Characters

10F 102J
Set Factor 99
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 79J
Set Factor 92.3
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 88K
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

10F 95J
Set Factor 99
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 107J
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 79K
Set Factor 92.3
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 89J
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 97J
Set Factor 92.3
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10G 111J
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the quotient is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, but the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally, with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″−.060″=.011″).

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

10 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

10F 113J
Set Factor 85.5

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 114
Set Factor 90
Type Line .124

12345 67890 12345
67890 12345 67890
1234567890.
11 Characters

10F 115C
Set Factor 90

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 117J
Set Factor 90

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 117K
Set Factor 90

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 118J
Set Factor 90

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 118K
Set Factor 90

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 119
Set Factor 90

12345 67890 12345
67890 12345 67890
$1234567890c.,
14 Characters

10F 119J
Set Factor 81

123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

10F 123
Set Factor 136.5
Type Line .088

123 456 789
012 345 678
$1234567890
11 Characters

10F 128J
Set Factor 108

1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

10F 132K
Set Factor 99

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 134E
Set Factor 85.5

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 135 (Class D)
Set Factor 90

12345 67890 12345
67890 12345 67890
1234567890
10 Characters

10F 138 (Class D)
Set Factor 90

1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

10F 139J
Set Factor 85.5

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 140J
Set Factor 72

123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

10F 141J
Set Factor 63

1234567 8901234 5678901
2345678 9012345 6789012
$1234567890
11 Characters

10F 142J
Set Factor 99

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 143J
Set Factor 90

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 145J
Set Factor 90

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 146J
Set Factor 90

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 149J
Set Factor 90

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 150A
Set Factor 99

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 150C
Set Factor 99

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 151A
Set Factor 87.8

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 154 (Class D)
Set Factor 92.3

12345 67890 12345
67890 12345 67890
1234567890
10 Characters

10F 155
Set Factor 140

123 456 789
012 345 678
$12345678c.
13 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″=.011″).

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

10 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

10G 157E
Set Factor 94.5
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10G 157G
Set Factor 94.5
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 158J
Set Factor 99
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 159J
Set Factor 94.5
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 161J
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 161K
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 162J
Set Factor 99
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 163J
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 164
Set Size .0830
2367 8923 6789
2367 8923 6789
236789
6 Characters

10F 164J
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 164K
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 165J
Set Factor 94.5
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 168J
Set Factor 99
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 169
Set Factor 90
Type Line .122
12345 67890 12345
67890 12345 67890
1234567890
10 Characters

10F 169J
Set Factor 81
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

10F 170
Set Factor 90
Type Line .122
12345 67890 12345
67890 12345 67890
1234567890
10 Characters

10F 171 (Class D)
Set Factor 90
12341 23412 34123
41234 12341 23412
1234123412
4 Characters

10F 172E
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10G 172E
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 172G
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10G 172G
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 173E
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 174E
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 175A
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10G 175A
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10G 175C
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 176J
Set Factor 76.5
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

10F 179
Set Factor 54
Type Line .112
123456789 012345678 901234567
890123456 789012345 678901234
1234567890
10 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″ + .005″ = .060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″ − .060″ = .011″).

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

10 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

10F 180 (Class D)
Set Factor 90

12345 67890 12345
67890 12345 67890
1234567890
10 Characters

10F 183
Set Factor 156
Type Line .115

123 456 789
012 345 678
$1234567
11 Characters

10F 186J
Set Factor 90

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 187J
Set Factor 99

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 188J
Set Factor 99

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 190 (Class D)
Set Factor 90

12345 67890 12345
67890 12345 67890
1234567890
10 Characters

10F 190J
Set Factor 120

1234 5678 9012
3456 7890 1234
$1234567890£.,
14 Characters

10F 194
Set Factor 187.5

12 34 56
78 90 12
$1234567
11 Characters

10F 196
Set Factor 150

123 456 789
012 345 678
$1234567890
11 Characters

10F 204J
Set Factor 76.5

123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

10F 209 (Class D)
Set Factor 90

3567 3567 3567
3567 3567 3567
356735673567
5 Characters

10F 210 (Class D)
Set Factor 90

13567 13567 13567
13567 13567 13567
1356713567
5 Characters

10F 211 (Class D)
Set Factor 90

12341 23412 34123
41234 12341 23412
12341234
4 Characters

10F 212 (Class D)
Set Factor 90

12345 12345 12345
12345 12345 12345
1234512345
5 Characters

10F 213 (Class D)
Set Factor 90

12345 67123 45671
23456 71234 56712
1234567
8 Characters

10D 214 (Class D)
Set Factor 90

1 2 3 1 2 3 1 2 3 1 2 3
1 2 3 1 2 3 1 2 3 1 2 3
1 2 3 1 2 3 1 2 3 1
3 Characters

10D 215 (Class D)
Set Factor 90

57575 75757 57575
75757 57575 75757
5757575757
2 Characters

10F 219 (Class D)
Set Factor 90

55555 55555 55555
55555 55555 55555
5555555555
1 Character

10F 249J
Set Factor 90

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 275J
Set Factor 90

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10H3F 275J
Set Factor 110

1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

10F 275K
Set Factor 90

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 337E
Set Factor 90

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

10F 337G
Set Factor 90

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

Piece fractions, see 10 point fraction sheet (Class B)

10F 110
Set Factor 50
Type Line 108.4

123456789 012345678 901234567
890123456 789012345 678901234
1234567890
10 Characters

10F 111
Set Factor 50
Type Line .1196

123456789 012345678 901234567
890123456 789012345 678901234
1234567890
10 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″=.011″).

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number, all Piece Fractions are Class B.

Monotype Figures. Composition Matrices

12 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

12F 8A
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12H9F 8A
Set Factor 108
$$$$ $$$$ $$$$
$$$$ $$$$ $$$$
$$$$$$$$$$$
1 Character

12F 8C
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12G 11J
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 12J
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 14A
Set Factor 99
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 14C
Set Factor 99
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 16
Set Factor 108
1234 5678 9012
3456 7890 1234
1234567890
10 Characters

12F 16E
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12G 16E
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 18
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 19
Set Factor 216
Type Line .150
12 34 56
78 90 12
$12345c.,
14 Characters

12H2F 19
Set Factor 153.7
123 456 789
012 345 678
$123456c.,
14 Characters

12F 20
Set Factor 144
123 456 789
012 345 678
$123456£c.,
15 Characters

12F 20A
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 20C
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 21E
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12G 21E
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 21G
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12G 21G
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 22E
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 22G
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 23K
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 25J
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12G 25J
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12G 25K
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 26
Set Factor 156
123 456 789
012 345 678
$1234567c.,
14 Characters

12F 26J
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10\times8=80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80\div9=8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″=.011″).

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

12 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

12F 28J
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 29
Set Factor 168
123 456 789
012 345 678
$1234567c
12 Characters

12F 31
Set Factor 168
123 456 789
012 345 678
$1234567c.,
14 Characters

12F 31E
Set Factor 99
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 31G
Set Factor 99
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 34A
Set Factor 99
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 34C
Set Factor 99
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 36A
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 36C
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 37E
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12G 37E
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 37G
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12G 37G
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 38E
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12G 38E
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 38G
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12G 38G
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 39J
Set Factor 112.5
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 41
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12G 42J
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 44
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 45J
Set Factor 99
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 46
Set Factor 180
Type Line .130
12 34 56
78 90 12
$123456c.,
14 Characters

12H7F 46
Set Factor 180
Type Line .1455
123 456 789
012 345 678
$123456c.,
14 Characters

12F 48
Set Factor 144
123 456 789
012 345 678
$12345678c.,
14 Characters

12F 48J
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 49J
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 51
Set Factor 216
① ② ③ ④ ⑤ ⑥ ⑦ ⑧
⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮
15 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line [illegible] composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the [illegible] to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed in [illegible] added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the type line for 5½ point [illegible]. Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″=.011″).

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

12 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

12F 51J
Set Factor 72
123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

12F 52J
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 57
Set Factor 144
123 456 789
012 345 678
$£1234567890
12 Characters

12F 59 (Class D)
Set Size 152.2
123 456 789
012 345 678
12345678
10 Characters

12F 60 (Class D)
Set Size 152.2
1.2.3. 4.5.6. 7.8.9.
0.1.2. 3.4.5. 6.7.8.
1.2.3.4.5.6.7.8.
10 Characters

12F 61 (Class D)
Set Size 152.2
1,2,3, 4,5,6, 7,8,9,
0,1,2, 3,4,5, 6,7,8,
1,2,3,4,5,6,7,8,
10 Characters

12F 97 (Class D)
Set Size 152.2
.1.2.3 .4.5.6 .7.8.9
.0.1.2 .3.4.5 .6.7.8
.1.2.3.4.5.6.7.8.9
10 Characters

12F 58J
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 60J
Set Factor 112.5
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 60K
Set Factor 112.5
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 63J
Set Factor 112.5
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12G 64J
Set Factor 94.5
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

12G 64K
Set Factor 94.5
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

12F 65
Set Factor 216
Type Line .1350
12 34 56
78 90 12
$12345c.,
14 Characters

12F 66J
Set Factor 112.5
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 68J
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 68K
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 69J
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

12F 70
Set Size 102.5
1234 5678 9012
3456 7890 1234
1234567890
10 Characters

12F 70L
Set Size .100
123 456 789
012 345 678
$1234567890
11 Characters

12H9F 70L
Set Size .100
234 567 892
345 678 923
23456789
8 Characters

12SJ 70C
Set Factor 72
123456 789012 345678
901234 567890 123456
1234567890
10 Characters

12G 71E
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12G 71G
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 72
Set Factor 144
123 456 789
012 345 678
1234567890
10 Characters

12F 72L
Set Size .100
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 76J
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 77J
Set Factor 85.5
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″=.011″).

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

12 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

12G 78J
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 79J
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 79K
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 81J
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 84
Set Factor 126
1234 5678 9012
3456 7890 1234
1234567890
10 Characters

12F 86J
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12H3F 86J
Set Factor 144
123 456 789
012 345 678
$1234567890
11 Characters

12F 86K
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 88J
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

12F 88K
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

12F 89J
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 89K
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 92J
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 93
Set Factor 143.5
123 456 789
012 345 678
$123456c.,
14 Characters

12F 95J
Set Factor 112.5
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 97J
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 97K
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 98
Set Factor 132
123 456 789
012 345 678
$1234567890
11 Characters

12G 98J
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12G 98K
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 102J
Set Factor 112.5
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 107J
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 108
Set Factor 126
Type Line .1595
1234 5678 9012
3456 7890 1234
$1234567890c.
13 Characters

12G 111J
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 113J
Set Factor 99
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 115C
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 117J
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 117K
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the next row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry [illegible] matrix case used with 9 set normal wedge, 80 ÷ 9 = 8.8, therefore put matrix in 9 unit row.

Type Lines [illegible] for composition when used in the same matrix case produce type on the same line regardless of any difference in point [illegible] hard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line [illegible] added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the [illegible] usually tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard [illegible] type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line [illegible] 5 . point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5 . point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″−.060″=.011″).

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

12 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

12F 118J
Set Factor 108

1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 118K
Set Factor 108

1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 119
Set Factor 108

1234 5678 9012
3456 7890 1234
$1234567890c.,
14 Characters

12F 119J
Set Factor 94.5

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

12F 121
Set Factor 130.5

123 456 789
012 345 678
$1234567890
11 Characters

12F 123
Set Factor 162.5

123 456 789
012 345 678
$12345678
11 Characters

12F 129J
Set Factor 108

1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 132
Set Factor 216
Type Line .163

1 2 3 4 5 6 7 8
9 10 11 12 13 14 15 16
17 18 19 20 $ X 0 .
,
26 Characters

12F 132K
Set Factor 112.5

1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 134E
Set Factor 103.5

1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 137
Set Factor 108

1234 5678 9012
3456 7890 1234
$1234567890c.,
14 Characters

12F 139J
Set Factor 99

1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 140J
Set Factor 83.3

12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

12F 141J
Set Factor 72

123456 789012 345678
901234 567890 123456
$1234567890
11 Characters

12F 142
Set Factor 156

123 456 789
012 345 678
1234567890
10 Characters

12F 142J
Set Factor 108

1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 143J
Set Factor 108

1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 145J
Set Factor 108

1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 146J
Set Factor 108

1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 149J
Set Factor 108

1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 150A
Set Factor 112.5

1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 150C
Set Factor 112.5

1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 155
Set Factor 168
Type Line .141

123 456 789
012 345 678
$123456c.
13 Characters

12G 157E
Set Factor 108

1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12G 157G
Set Factor 108

1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 158J
Set Factor 112.5

1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 159J
Set Factor 108

1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 161J
Set Factor 108

1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″=.011″).

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

12 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

12F 161K
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 162J
Set Factor 112.5
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 162
Set Size .1000
234 567 892
345 678 923
23456789
8 Characters

12F 163
Set Size .100
246 724 672
467 246 724
24672467
4 Characters

12F 163J
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 164J
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 164K
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 165J
Set Factor 112.5
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 168J
Set Factor 112.5
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 169J
Set Factor 94.5
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

12H4F 169J
Set Factor 112.5
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 170L
Set Size .1000
123 456 789
012 345 678
$1234567890
11 Characters

12F 172
Set Factor 156
123 456 789
012 345 678
1234567890
10 Characters

12F 172E
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12G 172E
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 172G
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12G 172G
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 173E
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 175A
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12G 175A
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12G 175C
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 176J
Set Factor 90
12345 67890 12345
67890 12345 67890
$1234567890
11 Characters

12F 180 (Class D)
Set Factor 108
1234 5678 9012
3456 7890 1234
1234567890
10 Characters

12F 185J (Class G)
Set Factor 112.5
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 186J
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 187J
Set Factor 112.5
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 188J
Set Factor 112.5
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

12F 189J
Set Factor 112.5
1234 5678 9012
3456 7890 1234
$1234567890
11 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry a matrix case used with 9 set normal wedge; 80 ÷ 9 = 8.8, therefore put matrix in 9 unit row.

Type Line [illegible] for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the [illegible] standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold [illegible] added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the type line for 5½ point [illegible] in combination with [illegible] tail characters are of necessity, driven to a lower matrix line and consequently when used For all such exceptions the type line is [illegible] of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″ − .060″ = .011″).

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number.

Monotype Figures. Composition Matrices

12 Point

Figures of different designs have been made for certain series. They are always shown below the specimen of the same series number. Thus, under 6H9F 12 is shown a figure 3 of different design from the figure 3 under 6F 12, just above.

12F 196
Set Factor 180

1 2 3 4 5 6 7 8 9
0 1 2 3 4 5 6 7 8
$ 1 2 3 4 5 6 7 8

11 Characters

12F 208 (Class A)
Set Factor 198

12 34 56
78 90 12
12345678

10 Characters

12F 214A
Set Factor 99

1234 5678 9012
3456 7890 1234
$1234567890

11 Characters

12F 275J
Set Factor 108

123 456 789
012 345 678
$1234567890

11 Characters

12F 204J
Set Factor 90

12345 67890 12345
67890 12345 67890
$1234567890

11 Characters

12F 210J
Set Factor 76.5

123456 789012 345678
901234 567890 123456
$1234567890

11 Characters

12F 249J
Set Factor 108

1234 5678 9012
3456 7890 1234
$1234567890

11 Characters

12F 275K
Set Factor 108

1234 5678 9012
3456 7890 1234
$1234567890

11 Characters

12H3F 275J
Set Factor 132

1234 5678 9012
3456 7890 1234
$1234567890

11 Characters

Piece fractions, see 12 point fraction sheet (Class B)

12F 110
Set Factor 60
Type Line .0718

1234567 8901234 5678901
2345678 9012345 6789012
1234567890

10 Characters

12F 111
Set Factor 60
Type Line .1437

1234567 8901234 5678901
2345678 9012345 6789012
1234567890

10 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″=.011″).

Prices: The figure matrices shown on this page are all Class A matrices, except those which have the classification noted in parentheses after the series number. All piece fractions are Class B.

Monotype Two-Line Figures. Composition Matrices

For use with Newspaper Arrangements

14 Point

14F 11J
Set Factor 144
123 456 789
012 345 678
$1234567c.,
14 Characters

14FH7 46
Set Factor 216
123 456
789 012
$12345c.,
14 Characters

14H2F 86J
Set Factor 132
123 456 789
012 345 678
$1234567890
11 Characters

14F 118J
Set Factor 144
123 456 789
012 345 678
$1234567c.,
14 Characters

14G 25J
Set Factor 126
123 456 789
012 345 678
$12345678c.,
14 Characters

14F 58J
Set Factor 144
123 456 789
012 345 678
$1234567c.,
14 Characters

14F 88J
Set Factor 108
1234 5678 9012
3456 7890 1234
$1234567890c.,
14 Characters

14F 119J
Set Factor 126
123 456 789
012 345 678
$12345678c.,
14 Characters

14F 37G
Set Factor 144
123 456 789
012 345 678
$1234567c.,
14 Characters

14F 77J
Set Factor 126
123 456 789
012 345 678
$12345678c.,
14 Characters

14F 88K
Set Factor 119
123 456 789
012 345 678
$1234567890c.,
14 Characters

14F 142J
Set Factor 184.5
1234 5678
9012 3456
$12345c.,
14 Characters

14G 37E
Set Factor 126
123 456 789
012 345 678
$12345678c.,
14 Characters

14F 85J
Set Factor 144
123 456 789
012 345 678
$1234567c.,
14 Characters

14F 97J
Set Factor 162
123 456 789
012 345 678
$123456c.,
14 Characters

14H2F 142J
Set Factor 126
123 456 789
012 345 678
$12345678c.,
14 Characters

14F 39J
Set Factor 153
123 456 789
012 345 678
$123 $456c.,
15 Characters

14F 86J
Set Factor 180
1234 5678
9012 3456
$12345c.,
14 Characters

14H2F 97J
Set Factor 126
123 456 789
012 345 678
$12345678c.,
14 Characters

14F 163J
Set Factor 180
1234 5678
9012 3456
$12345c.,
14 Characters

14G 42J
Set Factor 144
123 456 789
012 345 678
$1234567c.,
14 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″=.011″).

Prices: The figure matrices shown on this page are all Class A matrices.

Monotype Two-Line Figures. Composition Matrices

For use with Newspaper Arrangements

18 Point

Where two styles of dollar marks are shown, we furnish the larger size unless otherwise instructed

18F 11J
Set Factor 180

1234 5678
9012 3456
$12 $34c.,
15 Characters

18G 42J
Set Factor 153

123 456 789
012 345 678
$123456c.,
14 Characters

18F 86J
Set Factor 216

123 456
789 012
$12$34c.,
15 Characters

18H2F 97J
Set Factor 162

123 456 789
012 345 678
$1234567
11 Characters

18G 25J
Set Factor 153

123 456 789
012 345 678
$123456c.,
14 Characters

18F 58J
Set Factor 162

123 456 789
012 345 678
$123456c.,
14 Characters

18F 86K
Set Factor 216

123 456
789 012
$1234c.,
14 Characters

18F 118J
Set Factor 162

123 456 789
012 345 678
$12 $34c.,
15 Characters

18G 37E
Set Factor 153

123 456 789
012 345 678
$123456c.,
14 Characters

18F 64K
Set Factor 189

1234 5678
9012 3456
$12345c.,
14 Characters

18F 88J
Set Factor 144

123 456 789
012 345 678
$123 $456c.,
15 Characters

18H2F 118J
Set Factor 153

123 456 789
012 345 678
$123456c.,
14 Characters

18F 37G
Set Factor 180

1234 5678
9012 3456
$12345c.,
14 Characters

18F 77J
Set Factor 153

123 456 789
012 345 678
$123456cc.,
15 Characters

18F 88K
Set Factor 152

123 456 789
012 345 678
$123 $456c.,
15 Characters

18F 119J
Set Factor 153

123 456 789
012 345 678
$123 $456c.,
15 Characters

18F 39J
Set Factor 184.5

1234 5678
9012 3456
$12 $34c.,
15 Characters

18F 83J
Set Factor 180

1234 5678
9012 3456
$12345c.,
14 Characters

18F 97J
Set Factor 180

1234 5678
9012 3456
$12 $34c.,
15 Characters

18F 120
Set Factor 126

123 456 789
012 345 678
$12345678c.
13 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 ($10 \times 8 = 80$). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; $80 \div 9 = 8.8$, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″ + .005″ = .060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″ = .011″).

Price: The figure matrices shown on this page are all Class C, as they are double size matrices.

Monotype Two-Line Figures. Composition Matrices

For use with Newspaper Arrangements

18 Point

Where two styles of dollar marks are shown, we furnish the larger size unless otherwise instructed

18F 137
Set Factor 180

1234 5678
9012 3456
$12345c09

14 Characters

18F 141J
Set Factor 150

123 456 789
012 345 678
$12345678.

12 Characters

18F 142J
Set Factor 216

123 4567
890 1234
$1234c.,

14 Characters

18H2F 142J
Set Factor 153

123 456 789
012 345 678
$1234567c.,

14 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given, for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″=.011″).

Price: The figure matrices shown on this page are all Class C, as they are double size matrices.

Monotype Two-Line Figures. Composition Matrices

For use with Newspaper Arrangements

24 Point

Where two styles of dollar marks are shown, we furnish the larger size unless otherwise instructed

24F 11J
Set Factor 216

12345678
90123456
$12$34c.,
15 Characters

24F 58J
Set Factor 216

12345678
90123456
$12$34c.,
15 Characters

24F 88J
Set Factor 180

1234 5678
9012 3456
$12$34c.,
15 Characters

24H2F 118J
Set Factor 180

1234 5678
9012 3456
$123456c.,
14 Characters

24G 25J
Set Factor 180

1234 5678
9012 3456
$123456c.,
14 Characters

24G 71E
Set Factor 216

12345678
90123456
$1234c.,
14 Characters

24F 88K
Set Factor 189

1234 5678
9012 3456
$12$34c.,
15 Characters

24F 119J
Set Factor 180

1234 5678
9012 3456
$12$34c.,
15 Characters

24G 37E
Set Factor 216

12345678
90123456
$1234c.,
14 Characters

24F 77J
Set Factor 180

12345 6789
01234 5678
$123456c.,
14 Characters

24F 97J
Set Factor 216

12345678
90123456
$12$34c.,
15 Characters

24F 141J
Set Factor 187.5

1234 5678
9012 3456
$123456.
12 Characters

24GH2 37E
Set Factor 180

1234 5678
9012 3456
$123456c.,
14 Characters

24F 86J
Set Factor 216

12345678
90123456
$1234c.,
14 Characters

24H2F 97J
Set Factor 184.5

1234 5678
9012 3456
$1234567
11 Characters

24H2F 142J
Set Factor 180

1234 5678
9012 3456
$123456c.,
14 Characters

24F 39J
Set Factor 216

12345678
90123456
$1234c.,
14 Characters

24F 86K
Set Factor 216

12345678
90123456
$1234c.,
14 Characters

24F 118J
Set Factor 216

12345678
90123456
$12$34c.,
15 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″+.005″=.060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity, driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″=.011″).

Price: The figure matrices shown on this page are all $1.00 each as they are double size matrices.

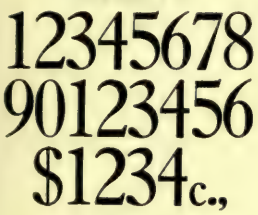
Monotype Two-Line Figures. Composition Matrices

For use with Newspaper Arrangements

30 Point

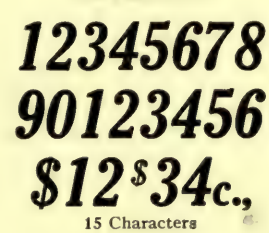
Where two styles of dollar marks are shown, we furnish the larger size unless otherwise instructed

30G 37E
Set Factor 216



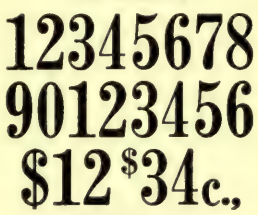
14 Characters

30F 88K
Set Factor 216



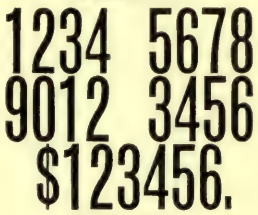
15 Characters

30F 118J
Set Factor 216



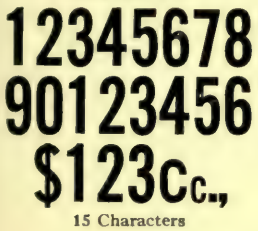
15 Characters

30F 122J
Set Factor 187.5



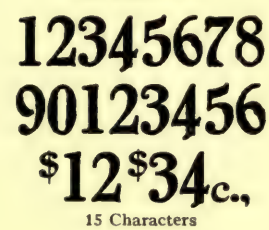
12 Characters

30F 77J
Set Factor 216



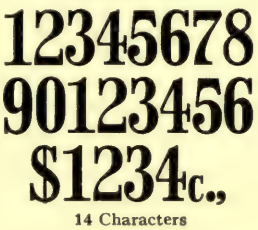
15 Characters

30F 97J
Set Factor 216



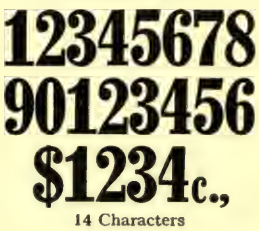
15 Characters

30F 119J
Set Factor 216



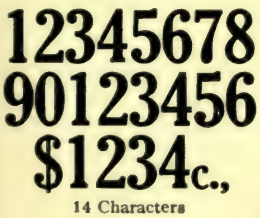
14 Characters

30H2F 142J
Set Factor 216



14 Characters

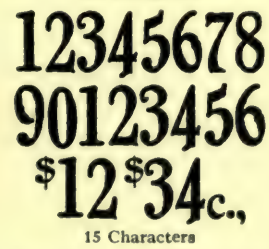
30F 88J
Set Factor 216



14 Characters

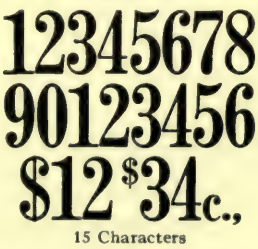
36 Point

36F 97J
Set Factor 216



15 Characters

36F 118J
Set Factor 216



15 Characters

Set Factor is the set multiplied by unit width; thus, the set factor of a character made for the 10 unit row of 8 set is 80 (10 × 8 = 80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80 ÷ 9 = 8.8, therefore put matrix in 9 unit row.

Type Line: All matrices for composition when used in the same matrix case produce type on the same line regardless of any difference in point size of the matrices, and the line standard to use with a matrix case depends upon the point size of the mold used with the matrices. The type line is the mold size expressed decimally with five added to the right hand figure, thus, the line for a 5½ point mold is .060″ (.055″ + .005″ = .060″), the type line for 5½ point faces. EXCEPTIONS: Abnormally tall characters are of necessity driven to a lower matrix line and consequently when used in combination with standard line matrices the line of the type cast from special line matrices is lower than the type cast from standard line matrices. For all such exceptions the type line is given; for example 5½ point F10 figures for which the type line is given as .071″ (the distance from the top of the body to the bottom of these figures when cast on 5½ point body) thus these matrices produce type .011″ lower than that produced by standard line matrices used with them (.071″—.060″ = .011″).

Price: The figure matrices shown on this page are all Class C, as they are double size matrices.

Monotype Fractions

Electro Display Matrices

14 Point

14–11

1/4 1/2 3/4 1/8 3/8
5/8 7/8 1/3 2/3 1/6

14–11 S

1/4 1/2 3/4 1/8 3/8
5/8 7/8 1/3 2/3

14–37

1/4 1/2 3/4 1/8 3/8
5/8 7/8 1/3 2/3 1/6

14–42

1/4 1/2 3/4 1/8 3/8
5/8 7/8 1/3 2/3

14–80

1/4 1/2 3/4 1/8 3/8
5/8 7/8 1/3 2/3

14–50

1/4 1/2 3/4

14–81

1/4 1/2 3/4 1/8 3/8
5/8 7/8 1/3 2/3 1/5

14–82

1/4 1/2 3/4 1/3 2/3

14–86

1/4 1/2 1/4 3/8 1/8 5/8 7/8 1/3 2/3 1/6

14–88

1/4 1/2 3/4 1/3 2/3

18 Point

18–11

1/4 1/2 3/4 1/8 3/8
5/8 7/8 1/3 2/3 1/6

18–37

1/4 1/2 3/4 1/8 3/8
5/8 7/8 1/3 2/3 1/6

18–42

1/4 1/2 3/4 1/8 3/8
5/8 7/8 1/3 2/3

18–80

1/4 1/2 3/4 1/8 3/8
5/8 7/8 1/3 2/3

18–82

1/4 1/2 3/4 1/3 2/3

18–50

1/4 1/2 3/4

18–88

1/4 1/2 3/4 1/3 2/3

18–81

1/4 1/2 3/4 1/8 3/8
5/8 7/8 1/3 2/3 1/5

18–86

1/4 1/2 3/4 1/8 3/8
5/8 7/8 1/3 2/3 1/6

The Electro Display Matrices shown on this page are Class A, unless a different classification is included in parentheses with the Series No.

Monotype Fractions Electro Display Matrices

24 Point

24–11

1/4 1/2 3/4 1/8 3/8
5/8 7/8 1/3 2/3 1/6

24–37

1/4 1/2 3/4
1/8 3/8 5/8 7/8 1/3
2/3 1/6

24–81

1/4 1/2 3/4 1/8 3/8
5/8 7/8 1/3 2/3 1/5

24–80

1/4 1/2 3/4 1/8 3/8
5/8 7/8 1/3 2/3

24–82

1/4 1/2 3/4 1/3 2/3

24–42

1/4 1/2 3/4 1/8 3/8
5/8 7/8 1/3 2/3

24–86

1/4 1/2 3/4 1/8 3/8 5/8 7/8 1/3 2/3 1/6

24–88

1/4 1/2 3/4 1/3 2/3

30 Point

30–11

1/4 1/2 3/4 1/8 3/8
5/8 7/8 1/3 2/3 1/6

30–81

1/4 1/2 3/4 1/8 3/8
5/8 7/8 1/3 2/3 1/5

30–42

1/4 1/2 3/4 1/8
3/8 5/8 7/8
1/3 2/3

30–37

1/4 1/2 3/4
1/8 3/8 5/8 7/8 1/3
2/3 1/6

30–80

1/4 1/2 3/4 1/8
3/8 5/8 7/8
1/3 2/3

30–86

1/4 1/2 3/4 1/8 3/8 5/8 7/8 1/3 2/3 1/6

30–66

1/4 2/4 1/8 3/8 5/8 7/8 1/16 3/16 5/16 7/16

The Electro Display Matrices shown on this page are Class A, unless a different classification is included in parentheses with the Series No.

Monotype Fractions Electro Display Matrices

36 Point

36–11

1/4 1/2 3/4 1/8 3/8
5/8 7/8 1/3 2/3 1/6

36–81

1/4 1/2 3/4 1/8 3/8
5/8 7/8 1/3 2/3 1/5

36–25

1/4 1/2 3/4 1/3

36–80

1/4 1/2 3/4 1/8 3/8
5/8 7/8 1/3 2/3

36–37

1/4 1/2 3/4
1/8 3/8 5/8 7/8 1/3
2/3 1/6

36–86

1/4 1/2 3/4 1/8 3/8 5/8 7/8 1/3 2/3 1/6

36–42

1/4 1/2 3/4 1/8 3/8 5/8 7/8 1/3 2/3

The Electro Display Matrices shown on this page are Class A, unless a different classification is included in parentheses with the Series No.

MONOTYPE SIGNS

[Composition Matrices]

A Complete Showing of

MATHEMATICAL
COMMERCIAL
REFERENCE
TIME TABLE
&
TARIFF
SIGNS

Lanston Monotype Machine Company
Philadelphia, U. S. A.

Mathematical
Commercial

Monotype Signs

Composition Matrices

Reference
Time Table and Tariff

INFORMATION FOR ORDERING MATRICES

For convenience in ordering, and for reference purposes, all signs have been classified and each individual character in the different groups numbered. In ordering, select the character of the point size and unit value required, giving the number of the sign, point size, set size, group and unit value, thus: In ordering characters shown on these sheets, so that there can be no possible chance of confusing figures, separate the number of the character from the symbol with the word "sign," thus: **Number 2 Sign 8W-10P,** or **Number 7 Sign 10H7U-40Pf.**

Set size is indicated by letters following the number on the *Point Size* of the Matrix that designates the point size of the character; caps are used for whole sets and lower case for fractions of a set, thus:

Z	indicates 5-set	**S**	indicates 12-set
Y	indicates 6-set	**R**	indicates 13-set
X	indicates 7-set	**Q**	indicates 14-set
W	indicates 8-set	**P**	indicates 15-set
V	indicates 9-set	**O**	indicates 16-set
U	indicates 10-set	**N**	indicates 17-set
T	indicates 11-set	**M**	indicates 18-set

These cap letters are followed by lower case letters to designate fractions of a set; **a** indicates one-quarter set, **b** one-half set, and **c** three-quarter set. For example: a Matrix marked on the *Point Side* **8Wa** is an Eight Point, Eight and One-quarter Set character; **10Ub** indicates a Ten Point, Ten and One-half Set character, and **7Xc** means Seven Point, Seven and Three-quarter Set.

The unit values are designated by a lower case letter on the *Series Side* of the Matrix; this letter indicates the value follows the series number of the character.

a	indicates 4 units	**j**	indicates 13 units
b	indicates 5 units	**k**	indicates 14 units
c	indicates 6 units	**l**	indicates 15 units
d	indicates 7 units	**m**	indicates 16 units
e	indicates 8 units	**n**	indicates 17 units
f	indicates 9 units	**o**	indicates 18 units
g	indicates 10 units	**p**	indicates 19 units
h	indicates 11 units	**q**	indicates 20 units
i	indicates 12 inits	**r**	indicates 21 units

s indicates 22 units

Thus, an Eight Point, Eight and One-half Set, Eighteen Unit Sign of the No. 10 series of signs (**P** is the designating letter for signs) would be marked thus: *Point Side* **8Wb,** *Series Side* **10Po.** *Note:* If this character were of the same Set as its Point Size (8 point, 8 set), the **o** indicating eighteen units is omitted from the *Series Side*, and the Matrix would be symboled *Point Side* **8W,** *Series Side* **10P.** Characters cast on a square body are easily identified, because they carry no lower case on the *Series Side* to indicate unit value.

All Signs shown in these groups are Class A Matrices

Four Point

Mathematical	Mathematical	Commercial	Reference
1 + 4Z–10Po	9 ≔ 4Z–10Po	1 % 4Z–20Po	1 ¶ 4Z–40Pi
2 – 4Z–10Po	33 ′4Z–10Pb	4 lb 4Z–20Pl	2 * 4Z–40Pe
3 × 4Z–10Po	35 °4Z–10Pd	5 £ 4Z–20Pi	3 † 4Z–40Pe
4 ÷ 4Z–10Po			4 ‡ 4Z–40Pe

Four and One-half Point

Mathematical	Commercial	Reference	Reference	Time Table and Tariff
1 + 4½Y–10Po	1 % 4½Y–20Po	1 ¶ 4½Zb–40Pi	5 § 4½Y–40Pe	1 * 4½Zb–60Pf
3 × 4½Y–10Po	2 @ 4½Y–20Po	1 ¶ 4½Y–40Pi	6 ‖ 4½Zb–40Pe	
4 + 4½Y–10Po	3 % 4½Y–20Po	2 * 4½Zb–40Pe	6 ‖ 4½Y–40Pe	
33 ′4½Zb–10Pb	4 lb 4½Y–20Pl	2 * 4½Y–40Pe	7 " 4½Y–40Pf	
33 ′4½Y–10Pb	5 £ 4½Y–20Pi	3 † 4½Zb–40Pe	11 ¢ 4½Y–40Pf	
33 ′4½Y–10Pe	5 £ 4½Y–23Pi	3 † 4½Y–40Pe	12 › 4½Y–40Pf	
34 ″4½Y–10Pd	6 / 4½Y–20Pf	4 ‡ 4½Zb–40Pe	14 ” 4½Y–40Pf	
35 °4½Zb–10Pd	6 / 4½Y–20Pc	4 ‡ 4½Y–40Pe	14 ” 4½Y–40Pf	
35 °4½Y–10Pd				
35 ° 4½Y–10Pe				

Five Point

Mathematical	Mathematical	Mathematical	Commercial	Commercial
1 + 5Z–10P	10 < 5Yb–10Po	31 ∴ 5Z–10P	1 % 5Z–20P	6 / 5Yb–20Pc
1 + 5Yb–10Po	11 > 5Yb–10Po	33 ′ 5Z–10Pb	1 % 5Y–20Po	6 / 5Yb–20Pf
1 ⁺ 5Yb–11Pf	13 ⩾ 5Z–10P	33 ′ 5Y–10Pb	1 % 5Yb–20Po	6 ⁄ 5Yb–20Po
1 + 5Yb–46Xf	15 ≯ 5Z–10P	33 ′ 5Yb–10Pb	1 % 5Yb–25Po	7 ℅ 5Z–20P
2 – 5Z–10P	15 ≯ 5Yb–10Po	33 / 5H9Yb–10Pb	2 @ 5Z–20P	7 ℅ 5Yb–20Po
2 – 5Yb–10Po	19 ∝ 5Z–10P	33 / 5H9Yb–15Pc	2 @ 5Yb–20Po	8 ¢ 5Yb–20Pe
3 × 5Z–10P	20 √ 5Z–10P	33 / 5H91Yb–15Pc	3 % 5Z–20P	8 ¢ 5H9Z–20Pl
3 × 5Yb–10Po	20 √ 5Yb–10Po	34 ″ 5Z–10Pd	3 % 5Y–20Po	8 ¢ 5Yb–21Pe
4 + 5Z–10P	20 √ 5H9Yb–10Po	34 ″ 5Yb–10Pd	4 lb 5Z–20Pl	9 ¢ 5Z–20Pf
4 + 5Yb–10Po	26 ○ 5Z–10P	35 ° 5Z–10Pd	4 lb 5Y–20Pl	10 . 5H3–8Af
5 = 5Z–10P	27 □ 5Z–10P	35 ° 5Y–10Pd	4 lb 5Yb–20Pl	14 ⅝ 5Yb–20Po
5 = 5Yb–10Po	27 □ 5Yb–10Po	35 ° 5Yb–10Pd	5 £ 5Z–20Pl	15 ⅞ 5Yb–20Po
6 : 5Yb–10Po	27 □ 5Z–1346X	37 ≔ 5Z–10P	5 £ 5Y–20Pl	16 ⅞ 5Yb–20Po
8 ≈ 5Yb–10Po	28 ∠ 5Z–10P	38 ∟ 5Z–10P	5 £ 5Yb–20Pl	17 ⅞ 5Yb–20Po
9 ≈ 5Yb–10Po	29 △ 5Z–10P	40 ≙ 5Z–10P	6 / 5Z–20Pb	
9 ± 5H9Yb–10Po	29 △ 5Yb–10Po	41 ⊥ 5Z–10P	6 / 5Y–20Pf	
10 < 5Z–10P	30 ≖ 5Z–10P	64 . 5H3–8Af	6 / 5Yb–20Pb	

Monotype Signs—*Composition Matrices*

Class A

Five Point

Reference		Reference		Time Table and Tariff		Time Table and Tariff		Time Table and Tariff	
1	¶ 5Z–40Pf	6	‖ 5Yb–40Pe	1	• 5Z–60Pf	9	□ 5Z–10Po No. 27	18	◇ 5Z–60P
1	¶ 5Y–40Pf	6	‖ 5Yb–40Pe	1	★ 5Z–40N	10	○ 5Z–10Po	18	◇ 5Z–60P
1	¶ 5Yb–40Pf	6	‖ 5Yb–40Pf	2	+ 5Z–60Pf	10	○ 5Z–10Po No. 26	19	△ 5Z–60Pf
1	¶ 5Yb–40Pi	7	" 5Z–40P	3	▲ 5Z–60P	11	⊕ 5Z–30Po	19	△ 5Z–60P
2	• 5Z–40Pe	7	" 5Yb–40Pd	3	▲ 5Z–60Pf	11	⊕ 5Z–30Po No. 23	20	⊖ 5Z–60Pf
2	❋ 5H3Z–40P	7	" 5Yb–40Pf	3	▲ 5Z–61Pf	12	⊙ 5Z–60Pf	20	⊖ 5Z–60P
2	* 5Y–40Pe	7	" 5Yb–40Po	4	• 5Z–60Pf	12	⊙ 5Z–30Po No. 19	21	C 5Z–60P
2	* 5Yb–40Pe	7	" 5Wa–40Po	4	● 5Z–43N	13	• 5Z–60Pf	22	☽ 5Z–60Pf
3	† 5Z–40Pe	8	‡ 5Z–40P	5	■ 5Z–60Pf	13	♣ 5Z–37N	23	♦ 5Z–60Pf
3	† 5Y–40Pe	9	« 5Z–40P	5	■ 5Z–78N	14	♥ 5Z–60Pf	28	⋮ 5Y–61Pf
3	† 5Yb–40Pe	11	« 5Yb–40Pf	5	■ 5Z–1347X	14	♥ 5Z–38N	31	⋮ 5Yb–60Pf
4	‡ 5Z–40Pe	12	» 5Yb–40Pf	6	• 5Z–60Pf	15	• 5Z–60Pf	32	⋮ 5Yb–60Pf
4	‡ 5Y–40Pe	14	" 5Yb–40Pd	6	◆ 5Z–60P	15	♠ 5Z–36N	34	⧫ 5Z–60Pf
4	‡ 5Yb–40Pe	14	" 5Yb–40Po	7	+ 5Z–60Pf	16	• 5Z–60Pf	37	⧫ 5Z–60Pf
5	§ 5Z–40Pe			8	• 5Z–60Pf	16	▼ 5Z–60P	37	⧫ 5Yb–60Pf
5	§ 5Yb–40Pe			8	# 5Z–60P	17	△ 5Z–60Pf	38	⧫ 5Z–60Pf
6	‖ 5Z–40Pf			9	□ 5Z–60Pf	17	△ 5Z–10Po No. 29	38	⧫ 5Yb–60Pf

Five and One-half Point

Mathematical	Commercial	Commercial	Reference	Reference
1 + 5½Y–10Pf	1 % 5½Y–20Pn	7 ℅ 5½Y–20Pn	1 ¶ 5½Y–40Pf	7 " 5½Yb–40Pf
1 + 5½Y–11P	1 % 5½Yb–20Po	7 ℅ 5½X–20Po	1 ¶ 5½Yb–40Pi	7 " 5½X–40Pf
1 + 5½Yb–10Po	1 % 5½X–20Po	8 ¢ 5½Y–20Pf	1 ¶ 5½Yb–41Pi	7 " 5½Xa–49Pf
2 – 5½Yb–10Po	1 % 5½Xc–20Po	9 ♯ 5½Yb–20Pf	1 ¶ 5½X–40Pi	14 " 5½Y–40Pg
3 × 5½Yb–10Po	2 @ 5½Y–20Pn		2 * 5½Yb–40Pe	
4 ÷ 5½H9Y–15Po	2 @ 5½Yb–20Po		2 * 5½X–40Pe	
5 = 5½Yb–10Po	2 @ 5½X–20Po		2 ✱ 5½H9Y–45Po	
6 : 5½Yb–10Po	3 % 5½Yb–20Po		3 † 5½Yb–40Pe	
7 :: 5½Yb–10Po	3 % 5½X–20Po		3 † 5½X–40Pe	
8 ≒ 5½Yb–10Po	4 ℔ 5½Y–20Pn		4 ‡ 5½Yb–40Pe	
26 ○ 5½Yb–10Po	4 ℔ 5½Yb–20Pl		4 ‡ 5½X–40Pe	
27 □ 5½Yb–10Po	4 ℔ 5½X–20Pl		5 § 5½Yb–40Pe	
27 □ 5½Zb–1346X	5 £ 5½Yb–20Pi		5 § 5½X–40Pe	
33 ′ 5½Yb–10Pb	5 £ 5½X–20Pi		6 ‖ 5½Y–40Pf	
33 ′ 5½Yb–15Pb	5 £ 5½Yb–23Pi		6 ‖ 5½Yb–40Pf	
33 ′ 5½X–10Pb	6 / 5½Yb–20Pc		6 ‖ 5½Yb–40Po	
34 ″ 5½Yb–10Pd	6 / 5½Yb–20Pf		6 ‖ 5½X–40Pf	
34 ″ 5½Yb–15Pf	6 / 5½X–20Pc		7 " 5½Zb–40Pf	
34 ″ 5½X–10Pd	6 / 5½X–20Pf		7 " 5½Zb–40P	
35 ° 5½X–10Pd			7 " 5½Y–40Pg	

Time Table and Tariff	
1 ★ 5½X–60Pm	
3 ▲ 5½Zb–61Pf	
4 • 5½Zb–60Pf	
5 ■ 5½–758X	
5 ■ 5½Zb–1347X	
5 ■ 5½–1384X	

Six Point

Mathematical	Mathematical	Mathematical	Mathematical	Mathematical
1 + 6Y–10P	5 = 6Y–10P	19 ∝ 6H9Y–10P	30 ∓ 6X–64Xo	41 ⊥ 6Y–10P
1 ⁺ 6Y–11Pf	5 ⁼ 6Y–11Pf	20 √ 6Y–10P	31 ∴ 6Y–10P	42 ≚ 6Y–10P
1 ₊ 6Y–12Pf	5 ₌ 6Y–12Pf	20 √ 6H9Y–10P	32 ∵ 6Y–10P	43 ≚ 6Y–10P
1 ✚ 6Y–15P	5 ═ 6H9X–10Po	20 √ 6H93Y–10P	33 ′ 6Y–10Pb	44 ≦ 6Y–10P
1 + 6X–10Ph	5 = 6X–10Po	20 √ 6H91Y–10P	33 ′ 6X–10Pc	45 ≧ 6Y–10P
1 + 6X–10Po	5 = 6X–10Pq	20 √ 6H9X–10Po	33 ′ 6X–10Pf	46 ∼ 6Y–10P
1 + 6X–10Pq	5 ⁼⁄₌ 6Y–63Xo	21 ∛ 6Y–10P	33 ′ 6X–10Pb	47 ∠ 6Y–10P
1 † 6Y–46Xf	5 ═ 6X–63Xo	21 ∛ 6H9Y–10P	33 ′ 6Wa–10Pb	48 ≲ 6Y–10P
1 + 6Y–46Xo	5 = 6Y 65Xo	21 ∛ 6H91Y–10P	33 ′ 6H9Yb–10Pb	49 ≤ 6Y–10P
1 + 6X 46Xo	5 ═ 6X 65Xo	22 ∜ 6Y–10P	33 ′ 6H91Yb–10Pb	50 ≲ 6Y–10P
1 + 6Y–280X	5 = 6X–918X	22 ∜ 6H9Y–10P	33 , 6Y–12Pb	51 ▽ 6Y–10P
1 ˙ 6–1052X	6 : 6Y–10P	22 ∜ 6H91Y–10P	33 ′ 6Y–15Pc	52 ▽ 6Y–10P
1 + 6X–1483X	7 :: 6Y–10P	23 ∜ 6Y–10P	33 ′ 6H9Yb–15Pc	53 ○ 6Y–10P
2 – 6Y–10P	8 ≒ 6Y–10P	23 ∜ 6H9Y–10P	34 ″ 6Y–10Pd	54 ● 6Y–10P
2 ⁻ 6Y–11Pf	8 ≒ 6X–10Po	23 ∜ 6H91Y–10P	34 ″ 6Y–10Pf	55 ≠ 6Y–10P
2 ₋ 6Y–12Pf	9 ≐ 6Y–10P	24 ∜ 6Y–10P	34 ″ 6Wa–10Pd	55 ≠ 6X–919X
2 — 6Y–15P	9 ≐ 6H9Y–10P	24 ∜ 6H9Y–10P	34 ″ 6X–10Pf	55 ≠ 6Y–943X
2 – 6X–10Po	9 ± 6H91X–10Po	24 ∜ 6H91Y–10P	34 ″ 6H9Yb–10Pe	55 ‡ 6Xa–1999X
2 – 6X–10Pq	9 ≐ 6Y–62Xo	25 ∜ 6Y–10P	34 ″ 6Y–15Pf	56 ∫ 6Y–10P
2 ˉ 6–1053X	9 ≐ 6X 62Xo	25 ∜ 6H9Y–10P	34 ″ 6H9Yb–15Ph	57 ⊱ 6Y–10P
3 × 6Y–10Pi	10 < 6Y–10P	25 ∜ 6H91Y–10P	34 ″ 6H91Yb–15Pf	58 ≣ 6Y–10P
3 × 6Y–10P	11 > 6Y–10P	26 ○ 6Y–10P	34 ‟ 6X 1973X	59 ɾ 6Y–10P
3 × 6H9Y–10P	12 ⋖ 6Y–10P	26 ○ 6Y 223X	35 ° 6Z–10Pd	60 □ 6Y–10P
3 ˣ 6Y–11Pf	13 ⋗ 6Y–10P	27 □ 6Y–10P	35 ° 6Y–10Pd	61 √ 6H9Y–10P
3 × 6X–10Po	14 ∽ 6Y–10P	27 □ 6 109X	35 ° 6Y–10Pf	62 ∛ 6H9Y–10P
3 × 6X–10Pq	15 ≠ 6Y–10P	27 □ 6X 882X	35 ° 6X–10Pd	63 ∛ 6H9Y–10P
3 ✖ 6Y–154X	15 ≠ 6X–10Po	27 □ 6Y–1346X	35 ° 6X–10Pf	64 . 6H3Y–1Af
3 X 6X–243X	15 ≠ 6Y–285X	28 ∠ 6Y–10P	35 ° 6Wa–10Pd	64 . 6H3X–8Af
3 ˣ 6X–1482X	16 ≃ 6Y–10P	28 ∠ 6Xa–10Pi	36 ∅ 6Y–10P	65 □ 6Y–10P
4 ÷ 6Y–10P	16 ≈ 6H9Y–10P	29 △ 6Y–10P	37 ≡ 6Y–10P	68 ⌝ 6Xa–10Pi
4 ˙ 6Y–11Pf	17 ∾ 6Y–10P	29 ▲ 6X–883X	37 ˜ 6Y–11Pf	72 ≅ 6Y–310X
4 ÷ 6H1Y–15Pk	17 ∾ 6H9Y–10P	30 ≃ 6Y–10P	38 ∟ 6Y–10P	
4 ÷ 6X–10Po	18 ≏ 6Y–10P	30 ∓ 6H9Y–10P	39 ∞ 6Y–10P	
4 ÷ 6X–10Pq	19 ∝ 6Y–10P	30 ∓ 6Y–64Xo	40 ≐ 6Y–10P	

Monotype Signs—*Composition Matrices*

Class A

Six Point

Commercial	Commercial	Commercial	Commercial	Commercial
1 % 6Z–20Po	2 @ 6Y–25P	5 £ 6X–23Pf	6 ⁄ 6X–1301X	9 # 6Y–25P
1 % 6Y–20P	3 % 6Y–20P	5 £ 6Y–25Pf	7 ₱ 6Y–20P	10 . 6H3–1Af
1 % 6Y–20Pf	3 % 6X–20Po	5 £ 6X–25Pf	7 ₱ 6X–20Po	10 . 6H3–8Af
1 % 6X–20Po	4 lb 6Y–20Pl	6 / 6Y–20Pb	8 ¢ 6Y–20Pe	11 % 6Y–20P
1% 6V–20Po	4 lb 6X–20Pl	6 / 6Y–20Pc	8 ¢ 6X–20Pe	11 % 6X–20Po
1 % 6Wa–20Po	4 lb 6X–20Pn	6 / 6Y–20Pf	8 ¢ 6X–20Pf	12 ⅝ 6Y–20P
1 % 6Z–25Po	4 lb 6Wa–20Pl	6 ⁄ 6Y–20P	8 ¢ 6H9Y–20Pi	12 ⅝ 6X–20Po
1 % 6Y–25P	5 £ 6Y–20Pi	6 / 6X–20Pb	8 ¢ 6Y–25Pe	14 ⅞ 6X–20Po
1 % 6X–25Po	5 £ 6Y–20Pf	6 / 6X–20Pc	8 ¢ 6Wb–25Pe	15 ⅞ 6X–20Po
1 % 6W–25Po	5 £ 6X–20Pi	6 / 6X–20Pf	9 # 6Y–20P	16 ⅞ 6X–20Po
1 % 6Y–26P	5 £ 6X–20Pf	6 ⁄ 6X–20Po	9 # 6Y–20Pf	17 ⅞ 6X–20Po
2 @ 6Y–20P	5 £ 6Wa–20Pi	6 / 6Xa–20Pd	9 # 6X–20Pf	
2 @ 6X–20Po	5 £ 6Y–23Pi	6 / 6Y–25Pf	9 # 6Y–25Pf	

Reference	Reference	Reference	Reference	Reference
1 ¶ 6Y–40Pf	2 * 6Y–45Pe	4 ‡ 6Y–42P	6 ‖ 6Y–45P	9 « 6X–40Pf
1 ¶ 6Y–40Pi	2 * 6X–45Pe	4 ‡ 6Y–45Pe	7 " 6Z–40Pf	10 » 6Y–40Pf
1 ¶ 6X–40Pf	2 * 6H1Y–45Pl	4 ‡ 6X–45Pe	7 " 6Y–40Pf	10 » 6X–40Pf
1 ¶ 6X–40Pi	2 * 6X–46Pg	5 § 6Y–40Pe	7 " 6Y–40Po	11 « 6Y–40Pf
1 ¶ 6Wa–40Pi	2 * 6X–1413X	5 § 6X–40Pe	7 " 6H7Y–40Pf	11 « 6X–40Pf
1 ¶ 6H1Y–40Pi	2 * 6X–1442X	5 § 6X–45Pe	7 " 6Z–40Po	12 » 6Y–40Pf
1 ¶ 6Y–41Pi	3 † 6Y–40Pe	5 § 6X–46Pg	7 " 6Y–40Pd	12 » 6X–40Pf
1 ¶ 6X–41Pi	3 † 6X–40Pe	6 ‖ 6Y–40Pb	7 " 6H7X–40Po	13 " 6Y–40Pf
1 ¶ 6Y–42P	3 † 6Wa–40Pe	6 ‖ 6Y–40Pe	7 " 6X–40Pf	14 " 6Y–40Pf
1 ¶ 6Y–43P	3 † 6H1Y–40Pe	6 ‖ 6Y–40Pf	7 " 6X–40Pg	14 " 6X–40Pd
1 ¶ 6Y–44P	3 † 6Y–42P	6 ‖ 6Y–40P	7 " 6Xc–40Pf	14 " 6Y–40Pd
2 * 6Z–40Pe	3 † 6Y–45Pe	6 ‖ 6X–40Pf	7 " 6X–40Po	14 " 6X–40Pg
2 * 6Y–40Pe	3 † 6X–45Pe	6 ‖ 6X–40Pc	7 " 6W–40Po	14 " 6X–40Po
2 * 6Y–40Pi	3 † 6X–46Pg	6 ‖ 6X–40Pf	7 " 6Xa–40Po	14 „ 6H7–40Pf
2 * 6X–40Pe	4 ‡ 6Z–40Pe	6 ‖ 6X–40Po	7 " 6H9Y–40P	14 " 6X–45Pf
2 * 6H7X–40Pe	4 ‡ 6Y–40Pe	6 ‖ 6U–40Pb	7 " 6Y–45Pf	15 ⟨ 6Y–40Pc
2 * 6Wa–40Pe	4 ‡ 6X–40Pe	6 ‖ 6Wb–40Pf	7 " 6X–45Pf	16 ⟩ 6Y–40Pc
2 * 6H6Y–40P	4 ‡ 6Wa–40Pe	6 ‖ 6Xa–40Pb	7 " 6X–49Pf	17 ⁝ 6Y–40Pf
2 * 6H9Y–40P	4 ‡ 6H1Y–40Pe	6 ‖ 6Xb–40Pb	8 ⁝ 6Y–40Pe	18 ⁞ 6Y–40Pi
2 * 6H91S–40Pe	4 ‡ 6H1Y–40Pf	7 " 6X–40Pd	9 « 6Y–40Pf	

Time Table and Tariff	Time Table and Tariff	Time Table and Tariff	Time Table and Tariff	Time Table and Tariff
1 * 6Y–60Pf	5 ■ 6Y–1347X	10 ○ 6–110X	17 △ 6Y–10P, No. 29	28 ⁝ 6Y–60Pi
1 ★ 6Y–60Pi	5 ■ 6Y–1909X	11 • 6Y–60Pf	17 △ 6Y–292X	28 ⁝ 6Y–61Pf
1 * 6H9X–60Ph	6 • 6Y–60Pf	11 ⊕ 6Y–60Pi	18 ◦ 6Y–60Pf	28 ⁝ 6Y–222X
1 ★ 6Y–40N	6 • 6Y–60Pi	11 ⊕ 6Y–30P, No. 23	18 ◇ 6Y–60Pi	29 ⌀ 6Y–60Pf
1 *6Yb–1167X	6 ◆ 6Y–60P	12 ⊙ 6Y–60Pf	18 ◦ 6Y–60P	29 ∅ 6Y–10P, No. 36
2 + 6Y–60Pf	7 + 6Y–60Pf	12 ⊙ 6Y–60Pi	19 △ 6Y–60Pf	30 ♁ 6Y–60Pf
2 + 6Y–60Pi	7 + 6X–60Ph	12 ⊙ 6Y–30P, No. 19	19 △ 6Y–60P	31 ⁝ 6Y–60Pf
2 ✚ 6Y–60P	7 ✢ 6Y–60Pi	13 • 6Y–60Pf	20 ◦ 6Y–60Pf	32 ⁝ 6Y–60Pf
2 + 6X–60Ph	7 ✢ 6Y–23N	13 ♣ 6Y–60Pi	20 ⊖ 6Y–60P	33 ⁝ 6Y–60Pf
2 ✚ 6Y–1585X	7 ✠ 6Y–477X	13 ♣ 6Y–37N	21 (6Y–60Pf	33 ⁝ 6H8Y–224X
3 ▲ 6Y–60Pf	8 • 6Y–60Pf	14 ▾ 6Y–60Pf	22) 6Y–60Pf	34 ⧫ 6Y–60Pf
3 ▲ 6Y–60Pi	8 * 6Y–60Pi	14 ▾ 6Y–60Pi	23 ▲ 6Y–60Pf	35 ▽ 6Y–60Pf
3 ▲ 6Y–60P	8 # 6Y–60P	14 ▼ 6Y–38N	23 ▲ 6Y–60P	36 ▫ 6Y–60Pf
4 • 6Y–60Pf	9 ▫ 6Y–60Pf	15 • 6Y–60Pf	23 ▲ 6H9Y–60P	36 ⊡ 6Y–60P
4 • 6Y–60Pi	9 □ 6Y–60Pi	15 ♠ 6Y–60Pi	24 ▣ 6Y–60P	39 ☆ 6Y–60Pi
4 ● 6Y–43N	9 □ 6Y–10Po, No. 27	15 ♠ 6Y–36N	25 ◉ 6Y–60P	39 ☆ 6Y–60P
5 ▪ 6Y–60Pf	9 □ 6Y–1285X	16 ▾ 6Y–60Pf	26 ◆ 6Y–60Pf	41) 6Y–60Pf
5 ■ 6Y–60Pi	10 ◦ 6Y–60Pf	16 ▼ 6Y–60P	26 ◆ 6Y–60P	42 ◭ 6Y–60P
5 ■ 6Y–60Pl	10 ○ 6Y–60Pi	17 ▵ 6Y–60Pf	27 ▯ 6Y–60Pf	43 ▣ 6Y–60P
5 ■ 6Y–78N	10 ○ 6Y–10P, No. 26	17 ▵ 6Y–60Pi	28 ⁝ 6Y–60Pf	

Seven Point

Mathematical	Mathematical	Mathematical	Mathematical	Mathematical
1 + 7X–10P	2 – 7W–10Po	4 ÷ 7X–10P	7 :: 7X–10P	14 ≒ 7X–10P
1 + 7W–10Po	2 – 7Xb–10Pq	4 ÷ 7W–10Po	8 ≒ 7X–10P	15 ≠ 7X–10P
1 + 7Xb–10Pq	2 ⁻ 7X–11Pf	4 ÷ 7Xb–10Pq	9 ≐ 7X–10P	16 ≈ 7X–10P
1 ˙ 7X–11Pf	2 ˍ 7X–12Pf	4 ˙ 7X–11Pf	9 ± 7H9X–10P	17 ∞ 7X–10P
1 ˍ 7X–12Pf	2 ˙ 7–1053X	5 = 7X–10P	9 ± 7H91X–10P	18 ≏ 7X–10P
1 + 7Y–46Xo	3 × 7X–10P	5 = 7W–10Po	10 < 7X–10P	19 ∝ 7X–10P
1 + 7Y–507X	3 × 7W–10Po	5 ≔ 7Xb–10Pq	11 > 7X–10P	20 √ 7X–10P
1 ˙ 7–1052X	3 × 7Xb–10Pq	5 ⁻ 7X–11Pf	12 ≮ 7X–10P	20 √ 7H3X–10P
2 – 7X–10P	3 ˣ 7X–11Pf	6 : 7X–10P	13 ≯ 7X–10P	21 ∛ 7X–10P

Monotype Signs—*Composition Matrices*

Class A

Seven Point

Mathematical

22 ∜ 7X−10P
23 ∜ 7X−10P
24 ∜ 7X−10P
25 ∜ 7X−10P
26 ○ 7X−10P
27 □ 7X−10P
28 ∠ 7X−10P
29 △ 7X−10P
30 ∓ 7X−10P
30 ∓ 7H91Y−10P
31 ∴ 7X−10P
32 ∵ 7X−10P
33 ′ 7X−10Pb
33 ′ 7W−10Pb
33 ′ 7Va−10Pb
33 , 7X−12Pb
33 ′ 7W−15Pc
33 ′ 7H9W−15Pe
34 ″ 7X−10Pd
34 ″ 7W−10Pd
34 ″ 7H9W−15Pg
34 ″ 7H91X−15Pf
35 ° 7X−10Pd
35 ° 7W−10Pd
35 ° 7Va−10Pd
36 ∅ 7X−10P
37 ≡ 7X−10P
38 ∟ 7X−10P
39 ∞ 7X−10P
40 ≐ 7X−10P
41 ⊥ 7X−10P
64 . 7H3−8Af

Commercial

1 % 7X−20P
1 % 7W−20Po
1 % 7Va−20Po
1 % 7W−25Po
1 % 7X−25P
2 @ 7X−20P
2 @ 7W−20Po
3 % 7X−20P
3 % 7W−20Po
4 ℔ 7X−20Pl
4 ℔ 7W−20Pl
4 ℔ 7Xb−20Pn
4 ℔ 7Va−20Pl
5 £ 7X−20Pi
5 £ 7W−20Pi
5 £ 7Va−20Pi
6 / 7X−20Pc
6 / 7X−20Pf
6 ⁄ 7X−20P
7 ₱ 7X−20P
8 ¢ 7X−20Pe
8 ¢ 7Xb−20Pf
9 ✱ 7X−20P
9 # 7X−20Pf
10 . 7H3−8Af
11 % 7X−20P
11 % 7W−20Po
12 ℀ 7X−20P

Reference

1 ¶ 7X−40Pf
1 ¶ 7X−40Pi
1 ¶ 7W−40Pi
1 ¶ 7Va−40Pi
1 ¶ 7W−41Pi
2 * 7X−40Pe
2 * 7W−40Pe
2 * 7Va−40Pe
2 * 7W−45Pe
3 † 7X−40Pe
3 † 7W−40Pe
3 † 7Va−40Pe
3 † 7W−45Pe
4 ‡ 7X−40Pe
4 ‡ 7W−40Pe
4 ‡ 7Va−40Pe
4 ‡ 7W−45Pe
5 § 7X−40Pe
5 § 7W−40Pe
5 § 7X−43P
6 ‖ 7X−40Pf
6 ‖ 7X−40Po
6 ‖ 7W−40Pe
7 " 7X−40Pf
7 " 7X−40Po
7 " 7Xb−40Pg
7 " 7X−40Pd
7 " 7W−40Pd
9 « 7X−40Pf
10 » 7X−40Pf
11 « 7W−40Pf
12 » 7W−40Pf
14 " 7X−40Pf
14 " 7Xb−40Pg
14 " 7X−40Pd
14 " 7W−40Pd

Time Table and Tariff

1 * 7X−60Pf
1 ★ 7Y−2094X
2 + 7X−60Pf
2 ✚ 7X−60P
16 · 7Xc−2086X
19 △ 7X−60P
20 ⊖ 7X−594X
33 : 7Xc−2085X

Eight Point

Mathematical

1 + 8W−10P
1 + 8Wb−10Po
1 + 8W−11Pf
1 + 8W−12Pf
1 + 8W−46Xo
1 + 8Wb−46Xo
1 + 8Wb−257X
1 + 8W−289X
1 + 8W−369X
1 + 8W−603X
1 + 8Wb−1483X
1 + 8W−1602X
1 + 8Wc−1927X
2 − 8W−10P
2 − 8Wb−10Po
2 − 8W−11Pf
2 − 8W−12Pf
3 × 8W−10P
3 × 8Wb−10Po
3 × 8H9W−10P
3 × 8W−11Pf
3 × 8W−12Pf
3 × 8Wb−243X
3 × 8W−788X
3 × 8Wb−1482X
4 ÷ 8W−10P
4 ÷ 8Wb−10Po
4 + 8W−11Pf
4 + 8W−12Pf
5 = 8W−10P
5 = 8W−10Pk
5 = 8Wb−10Po
5 − 8W−11Pf
5 _ 8W−12Pf
5 = 8W−63Xo
5 = 8W−65Xo
5 = 8Wb−918X
5 = 8Wc−1923X
6 : 8W−10P
6 : 8W−10Pf
6 : 8W−790X
7 :: 8W−10P
8 ≒ 8W−10P
9 ≐ 8W−10P
9 ± 8H9W−10P
9 ± 8H91W−10P
9 ± 8W−62Xo
9 ± 8W−428X
10 < 8W−10P
11 > 8W−10P
11 > 8W−372X
12 ≮ 8W−10P
13 ≯ 8W−10P
14 ≎ 8W−10P
15 ≠ 8W−10P
15 ≠ 8W−285X
16 ≈ 8W−10P
16 ≈ 8H9W−10P
17 ∽ 8W−10P
17 ∽ 8H9W−10P
18 ≏ 8W−10P
19 ∝ 8W−10P
19 ∝ 8H9W−10P
19 ∝ 8W−1136X
20 √ 8W−10P
20 √ 8H3W−10P
20 √ 8H9W−10P
21 ∛ 8W−10P
21 ∛ 8H9W−10P
22 ∜ 8W−10P
22 ∜ 8H9W−10P
23 ∜ 8W−10P
23 ∜ 8H9W−10P
24 ∜ 8W−10P
24 ∜ 8H9W−10P
25 ∜ 8W−10P
25 ∜ 8H9W−10P
26 ○ 8W−10P
26 ◯ 8W−223X
26 ○ 8W−602X
26 ○ 8Wb−930X
26 ◯ 8Wb−1193X
27 □ 8W−10P
27 □ 8W−361X
27 □ 8Wb−882X
27 □ 8W−1285X
27 □ 8Wc−1924X
28 ∠ 8W−10P
28 ∠ 8Wc−10Pl
28 ∠ 8Wb−928X
29 △ 8W−10P
29 △ 8W−292X
29 △ 8Wb−883X
29 △ 8Wb−929X
30 ∓ 8W−10P
30 ∓ 8H9W−10P
30 ∓ 8W−64Xo
31 ∴ 8W−10P
31 ∴ 8HW−10Ph
31 ∴ 8Wb−932X
31 ∴ 8Wb−939X
32 ∵ 8W−10P
33 ′ 8X−10Pb
33 ′ 8W−10Pb
33 ′ 8Vc−10Pb
33 ′ 8H9V−10Pb
33 ′ 8H91W−10Pd
33 ′ 8W−11Pd
33 , 8W−12Pd
33 ′ 8W−15Pc
33 ′ 8H92W−15Pc
34 ″ 8X−10Pd
34 ″ 8W−10Pd
34 ″ 8W−10Pf
34 ″ 8V−10Pd
34 ″ 8H9V−10Pd
34 ″ 8H9W−10Pe
34 ″ 8W−15Pf
35 ° 8Yb−10Pd
35 ° 8X−10Pd
35 ° 8Xa−10Pd
35 ° 8W−10Pd
35 ° 8W−10Pf
35 ° 8Vc−10Pd
36 ∅ 8W−10P
36 ∅ 8W−10Pj
37 ≡ 8W−10P
37 ≡ 8W−11Pf
37 ≡ 8Wb−962X
38 ∟ 8W−10P
38 ∟ 8W−368X
39 ∞ 8W−10P
39 ∞ 8W−11Ph
39 ∞ 8W−12Ph
39 ∞ 8W−15Po
39 ∞ 8W−620X
40 ≐ 8W−10P
41 ⊥ 8W−10P
42 ≷ 8W−10P
43 ≶ 8W−10P
44 ≦ 8W−10P
44 ≦ 8W−964X
45 ≧ 8W−10P
45 ≧ 8W−965X
46 ∼ 8W−10P
46 ∼ 8Sb−1104X
47 ⊿ 8W−10P
48 ≲ 8W−10P
49 ≤ 8W−10P
50 ≲ 8W−10P
51 ▽ 8W−10P
52 ▽ 8W−10P
53 ∅ 8W−10P
54 ◦ 8W−10Pf
54 ◉ 8W−10P
55 ≠ 8W−10P
55 ≠ 8W−352X
55 ≠ 8Wb−919X
55 ≠ 8−1400X
56 ∫ 8W−10P

Monotype Signs—*Composition Matrices*

Class A

Eight Point

Mathematical

57 ⋗ 8W–10P
58 ≡ 8W–10P
58 ≣ 8Wb–963X
59 ⁄ 8W–10P
60 □ 8W–10P

Mathematical

60 □ 8Wb–924X
61 √ 8H9W–10P
62 √ 8H9W–10P
63 √ 8H9W–10P
64 . 8H3–14Af

Mathematical

65 □ 8W–10P
65 □ 8W–1115X
66 ≋ 8W–10P
67 ≋ 8W–10P
68 ⌝ 8Wc–10Pl

Mathematical

71 √ 8H9W–10P
72 ≅ 8W–10P
73 ∡ 8W–10P
74 ∢ 8W–10P
78 ∫ 8W–10P

Mathematical

80 ≌ 8W–10P

Commercial

1 % 8Yb–20Po
1 % 8W–20P
1 % 8W–20Pf
1 % 8X–20Po
1 % 8Vc–20Po
1 % 8W–24Pl
1 % 8V–25Po
1 % 8W–25P
1 % 8Xa–25Po
1 % 8U–25Po
1 % 8V–25Po
1 % 8W–26P
2 @ 8W–20P

Commercial

2 @ 8X–20Po
2 @ 8W–25P
3 % 8W–20P
3 % 8X–20P
3 % 8H9V–20P
4 ℔ 8W–20Pl
4 ℔ 8X–20Pl
4 ℔ 8Vc–20Pl
5 £ 8W–20Pi
5 £ 8W–20Pf
5 £ 8X–20Pi
5 £ 8Vc–20Pi
5 £ 8W–23Pi

Commercial

5 £ 8Wb–23Pf
5 £ 8W–23Pf
5 £ 8W–25Pi
5 £ 8W–25Pf
6 / 8W–20Pb
6 / 8W–20Pc
6 / 8W–20Pf
6 ⁄ 8W–20P
6 ⁄ 8Wc–20Pi
6 / 8X–20Pc
6 / 8Y–20Pc
6 / 8V–20Pf
6 / 8W–25Pc

Commercial

6 / 8W–25Pf
6 / 8W–414X
6 ⁄ 8Wb–1301X
7 ₱ 8W–20P
7 ₱ 8X–20Po
8 ¢ 8W–20Pe
8 ¢ 8H9W–20Pe
8 ¢ 8W–23Pe
8 ¢ 8W–25Pe
8 ¢ 8U–25Pe
9 # 8W–20Pf
9 # 8W–20P
9 # 8W–25P

Commercial

9 # 8Wc–1921X
10 . 8H3–14Af
10 · 8Wb–20Pb
10 · 8Wb–20Pc
11 % 8W–20P
12 ⅝ 8W–20P
14 ⅞ 8W–20P
15 ⅜ 8W–20P
16 ½ 8W–20P
17 ⅞ 8W–20P

Reference

1 ¶ 8W–40Pf
1 ¶ 8W–40Pi
1 ¶ 8X–40Pi
1 ¶ 8Vc–40Pi
1 ¶ 8Yb–41Pi
1 ¶ 8Xa–41Pi
1 ¶ 8Wb–41Pi
1 ◖ 8W–42P
1 ◖ 8W–43P
2 * 8Yb–40Pe
2 * 8W–40Pe
2 * 8X–40Pe
2 * 8Vc–40Pe
2 * 8W–40Pf
2 * 8H6W–40P
2 * 8H9V–40Pf
2 * 8H9W–40P
2 * 8H91S–40Pf

Reference

2 * 8W92V–40Pf
2 * 8Xa–45Pe
2 * 8Wb–45Pe
2 * 8Wb–46Pg
3 † 8W–40Pe
3 † 8X–40Pe
3 † 8Vc–40Pe
3 † 8U–40Pf
3 † 8H2X–40Pe
3 † 8H9V–40Pf
3 ✝ 8W–42P
3 † 8Xa–45Pe
3 † 8Wb–45Pe
3 † 8Wb–46Pg
4 ‡ 8Yb–40Pe
4 ‡ 8W–40Pe
4 ‡ 8X–40Pe
4 ‡ 8Vc–40Pe

Reference

4 ‡ 8H9V–40Pf
4 ⧺ 8W–42P
4 ‡ 8Xa–45Pe
4 ‡ 8Wb–45Pe
4 ‡ 8W–45Pe
5 § 8W–40Pe
5 § 8X–40Pe
5 § 8H9V–40Pe
5 § 8W–40Pe
6 ‖ 8W–40Pb
6 ‖ 8W–40Pc
6 ‖ 8W–40Pe
6 ‖ 8W–40Pf
6 ‖ 8W–40Pb
6 ‖ 8Wb–40Pb
6 ‖ 8Wb–40Pf
6 ‖ 8Wb–40Po
6 ‖ 8Wc–40Pf

Reference

6 ‖ 8V–40Pb
6 ‖ 8V–40Pf
6 ‖ 8Va–40Pb
6 ‖ 8Wb–926X
6 ‖ 8W–45P
7 “ 8W–40Pf
7 “ 8W–40P
7 “ 8Wb–40Pd
7 “ 8W–40Pd
7 “ 8Wb–40Po
7 “ 8Va–40Pf
7 “ 8H2W–40P
7 „ 8H7W–40Pf
7 „ 8H7W–40Po
7 “ 8W–45Pf
8 ‡ 8W–40Pe
9 « 8W–40Pf
10 » 8W–40Pf

Reference

11 « 8W–40Pf
11 « 8W–45Pf
12 » 8W–40Pf
12 » 8W–45Pf
13 ·· 8W–40Pf
14 ” 8W–40Pf
14 ” 8W–40P
14 ” 8Wb–40P
14 ” 8W–40Pd
14 ” 8Wb–40P
14 ” 8H9W–40P
14 „ 8H7W–40Pf
14 ” 8W–45Pf
15 ⟨ 8W–40Pc
16 ⟩ 8W–40Pc
17 ⁂ 8W–40Pf
22 ⁜ 8W–40P

Time Table and Tariff

1 * 8W–60Pf
1 ★ 8W–60Pi
1 ★ 8–40N
2 + 8W–60Pf
2 ✝ 8W–60P
2 ✙ 8W–1585X
3 ▲ 8W–60Pf
3 ▲ 8W–60P
4 ● 8W–60Pf
4 ● 8–43N
4 ● 8V–60Pi
4 ● 8W–604X
4 ● 8Wb–1196X
5 ■ 8W–60Pf
5 ■ 8–78N
6 ◆ 8W–60Pf
6 ◆ 8W–60P

Time Table and Tariff

6 ◆ 8V–677X
6 ◆ 8Wb–1015X
7 + 8W–60Pf
7 ✙ 8–23N
7 ✙ 8W–477X
7 ✢ 8Wb–1126X
7 ✦ 8Wb–1210X
7 ✦ 8W–1836X
8 * 8W–60Pf
8 # 8W–60P
9 □ 8W–60Pf
9 □ 8–18N
10 ○ 8W–60Pf
10 ○ 8W–10P, No.26
11 ⊕ 8W–60Pf
11 ⊕ 8W–30P, No.23
11 ⊕ 8W–373X

Time Table and Tariff

12 ⊙ 8W–60Pf
12 ⊙ 8W–30P, No.19
13 ♠ 8W–60Pf
13 ♣ 8–37N
14 ♥ 8W–60Pf
14 ♥ 8–38N
15 ♠ 8W–60Pf
15 ♠ 8–36N
16 ▼ 8W–60Pf
16 ▼ 8W–60P
17 △ 8W–60Pf
17 △ 8W–10P, No.29
18 ◇ 8W–60Pf
18 ◇ 8W–60P
19 △ 8W–60Pf
19 △ 8W–60P
20 ⊖ 8W–60Pf

Time Table and Tariff

20 ⊖ 8W–60P
20 ⊖ 8W–360X
21 ☾ 8W–60Pf
22 ☽ 8W–60Pf
23 ▮ 8W–60Pf
23 ▮ 8W–60P
23 ▮ 8Wb–945X
23 ▮ 8Wb–1014X
24 ▣ 8W–60P
25 ◉ 8W–60P
26 ◈ 8W–60Pf
26 ◈ 8W–60P
27 ▯ 8W–60Pf
28 ⁝ 8W–60Pf
28 ⁝ 8W–222X
29 ⌀ 8W–60Pf
29 ∅ 8W–10P, No.36

Time Table and Tariff

30 ▯ 8W–60Pf
30 ▯ 8W–60P
31 ⁝ 8W–60Pf
32 ⁝ 8W–60Pf
33 ⧗ 8W–60Pf
33 ⁝ 8W–272X
34 ⧫ 8W–60Pf
34 ◆ 8W–60P
34 ⧫ 8Wb–946X
35 ▽ 8W–60Pf
36 ⊡ 8W–60P
37 ⧫ 8W–60Pf
38 ⧫ 8W–60Pf
39 ☆ 8W–60P
41 ☽ 8W–60Pf
42 ◭ 8W–60P
43 ◭ 8W–60P

Monotype Signs—*Composition Matrices*

Class A

Nine Point

Mathematical	Mathematical	Mathematical	Commercial	Commercial
1 + 9V−10P	9 ± 9H91V−10P	30 ∓ 9H9V−10P	1 % 9V−20P	6 ⁄ 9V−1301X
1 + 9Wc−10Po	10 < 9V−10P	31 ∴ 9V−10P	1 % 9Wc−20Po	7 ₱ 9V−20P
1 ⁺ 9V−11Pf	11 > 9V−10P	33 ′ 9V−10Pb	1 % 9V−24Pl	8 ¢ 9V−20Pe
1 ₊ 9V−12Pf	14 ≎ 9V−10P	33 ′ 9Wc−10Pb	1 % 9V−25P	9 # 9V−20Pf
2 − 9V−10P	15 ≠ 9V−10P	34 ″ 9V−10Pd	2 @ 9V−20P	9 ✱ 9V−20P
2 ⁻ 9V−11Pf	17 ∞ 9V−10P	35 ° 9V−10Pd	3 % 9V−20P	10 · 9V−20Pc
2 ₋ 9V−12Pf	20 √ 9V−10P	35 ° 9H9V−10Pd	4 ℔ 9V−20Pl	10 . 9H3−8Af
3 × 9V−10P	20 √ 9H3V−10P	37 ≡ 9V−10P	4 lb 9Wc−20Pl	
3 ˣ 9V−11Pf	20 √ 9H9V−10P	40 ≒ 9Vb−10Po	5 £ 9V−20Pf	
4 ÷ 9V−10P	21 ∛ 9H9V−10P	41 ⊥ 9V−10P	5 £ 9V−20Pi	
5 = 9V−10P	22 ∛ 9V−10P	42 ≦ 9V−10P	5 £ 9Wc−20Pi	
5 = 9Wc−10Po	22 ∛ 9H9V−10P	44 ≦ 9V−10P	5 £ 9V−23Pf	
5 ⁼ 9V−11Pf	23 ∜ 9H9V−10P	55 ≒ 9−1400X	5 £ 9V−23Pi	
5 ₌ 9V−12Pf	24 ∜ 9H9V−10P	60 ▱ 9−924X	5 £ 9V−25Pf	
6 : 9V−10P	25 ∜ 9H9V−10P	64 . 9H3−8Af	6 / 9V−20Pb	
7 :: 9V−10P	26 ○ 9V−10P	66 ≋ 9V−10P	6 / 9V−20Pc	
8 ∺ 9V−10P	27 □ 9V−10P	67 ≋ 9V−10P	6 / 9V−20Pf	
9 ≐ 9V−10P	28 ∠ 9V−10P	72 ≅ 9V−10P	6 ⁄ 9V−20P	
9 ± 9H9V−10P	29 △ 9V−10P		6 / 9Wc−20Pf	

Reference	Reference	Reference	Reference	Time Table and Tariff
1 ¶ 9V−40Pf	3 † 9Wc−40Pe	7 " 9Wb−40Pd	14 ” 9Wb−40Pd	7 ✣ 9V−60Pf
1 ¶ 9Wc−40Pi	4 ‡ 9V−40Pe	7 " 9V−40Pd	14 ” 9V−40Pd	12 ⊙ 9V−60Pf
1 ¶ 9V−40Pi	4 ‡ 9Wc−40Pe	7 " 9V−40Pf	14 ” 9V−40Pf	18 ◇ 9V−60Pf
1 ¶ 9V−41Pi	5 § 9V−40Pe	7 " 9V−40P	19 ‹ 9V−40Pf	
2 * 9V−40Pe	5 § 9H91V−40Pf	9 « 9V−40Pf	20 › 9V−40Pf	
2 * 9Wc−40Pe	6 ‖ 9V−40Pc	10 » 9V−40Pf		
2 * 9V−45Pe	6 ‖ 9V−40Pf	11 « 9V−40Pf		
3 † 9V−40Pe	6 ‖ 9V−40P	12 » 9V−40Pf		

Ten Point

Mathematical	Mathematical	Mathematical	Mathematical
1 + 10Vb−10Po	2 - 10Ub−1033X	5 = 10U−10Pk	9 ± 10U−10P
1 + 10U−10P	2 - 10U−1600X	5 = 10H91U−10Pl	9 ± 10H9U−10P
1 + 10H91U−10Pl	2 - 10U−1613Xf	5 = 10H93U−10P	9 ± 10H91U−10P
1 + 10H93U−10P	3 × 10Vb−10Po	5 ⁼ 10U−11Pf	9 ± 10H93U−10P
1 ⁺ 10U−11Pf	3 × 10U−10P	5 ₌ 10U−12Pf	9 ≐ 10U−62Xo
1 ₊ 10U−12Pf	3 × 10H9U−10P	5 ⩵ 10U−63Xo	9 ≐ 10U−1075X
1 ┼ 10U−46Xo	3 × 10H91U−10Pl	5 ⩵ 10U−65Xo	9 ≛ 10U−1520X
1 + 10U−289X	3 × 10H93U−10P	5 = 10U−114X	10 < 10U−10P
1 ╋ 10U−507X	3 ˣ 10U−11Pf	5 ⩵ 10Ub−1038X	10 < 10H9U−10P
1 ┼ 10−885X	3 ₓ 10U−12Pf	5 ⩵ 10U−1974X	10 < 10H93−10P
1 + 10Ub−1034X	3 ˣ 10U−588X	6 : 10U−10Pf	11 > 10U−10P
1 + 10Ua−1483X	3 ₓ 10Ua−1482X	6 : 10U−10P	11 > 10H93U−10P
1 + 10U−1602X	3 ✕ 10U−1615Xo	6 : 10H93U−10P	11 > 10−894X
2 − 10Vb−10Po	4 ÷ 10Vb−10Po	6 ⁚ 10U−11Pf	12 ⋠ 10U−10P
2 − 10U−10P	4 ÷ 10U−10P	6 ⁚ 10U−12Pf	12 ⋠ 10H93U−10P
2 − 10Ua−10Pi	4 ÷ 10H91U−10Pl	7 :: 10U−10P	13 ⋡ 10U−10P
2 − 10H91U−10Pl	4 ÷ 10H93U−10P	7 :: 10H93U−10P	13 ⋡ 10H93U−10P
2 − 10H93U−10P	4 ⁺ 10U−11Pf	8 ∺ 10U−10P	14 ≎ 10U−10P
2 ⁻ 10U−11Pf	4 ₊ 10U−12Pf	8 ∺ 10H93U−10P	14 ≎ 10H93−10P
2 ₋ 10U−12Pf	5 = 10Vb−10Po	9 ≐ 10Vb−10Po	15 ≠ 10U−10P
2 — 10U−113X	5 = 10U−10P	9 ± 10H2Vb−10Pj	15 ≠ 10H93U−10P

Monotype Signs—*Composition Matrices*

Class A

Ten Point

Mathematical

15 ≠ 10U−285X
16 ≈ 10U−10P
16 ≈ 10H9U−10P
16 ≈ 10H93U−10P
17 ∾ 10U−10P
17 ∾ 10H9U−10P
17 ∾ 10H93U−10P
18 ≏ 10U−10P
18 ≏ 10H93−10P
19 ∝ 10U−10P
19 ∝ 10H9U−10P
19 ∝ 10U−1136X
20 √ 10Vb−10Po
20 √ 10U−10P
20 √ 10H3U−10P
20 √ 10H9U−10P
20 √ 10H92U−10P
20 ˇ 10U−11Pf
20 ˬ 10U−12Pf
20 √ 10Ub−1031X
21 ∛ 10U−10P
21 ∛ 10H9U−10P
22 ∛ 10U−10P
22 ∛ 10H9U−10P
23 ∜ 10U−10P
23 ∜ 10H9U−10P
24 ∜ 10U−10P
24 ∜ 10H9U−10P
25 ∜ 10U−10P
25 ∜ 10H9U−10P
26 ○ 10U−10P
26 ○ 10U−817X
26 ○ 10U−930X
27 □ 10Vb−10Po
27 □ 10U−10P
27 □ 10U−109X
27 □ 10−893X

Mathematical

27 □ 10U−1285X
27 □ 10U−2084X
28 ∠ 10U−10P
28 ∠ 10Ua−10Pl
28 ∠ 10H9U−10P
28 ∠ 10U−928X
29 △ 10Vb−10Po
29 △ 10U−10P
29 △ 10U−929X
29 △ 10U−292X
30 ∓ 10U−10P
30 ∓ 10H9U−10P
30 ∓ 10H91U−10P
30 ∓ 10U−64Xo
31 ∴ 10Vb−10Po
31 ∴ 10U−10P
31 ∴ 10HU−10Pk
31 ∴ 10U−932X
32 ∵ 10U−10P
33 ′ 10V−10Pb
33 ′ 10Vb−10Pb
33 ′ 10U−10Pb
33 ′ 10U−10Pf
33 ′ 10U−11Pb
33 ′ 10U−12Pb
33 ′ 10U−15Pc
34 ″ 10Vb−10Pd
34 ″ 10U−10Pd
34 ″ 10U−10Pf
35 ° 10V−10Pd
35 ° 10Vb−10Pd
35 ° 10U−10Pd
35 ° 10U−10Pf
35 ∘ 10U−12Pd
36 ∅ 10U−10P
36 ⌀ 10U−11Pf
36 ⌀ 10U−12Pf

Mathematical

37 ≡ 10U−10P
37 ≡ 10U−11Pf
37 ☰ 10U−115X
37 ≡ 10U−1975X
38 ∟ 10U−10P
39 ∞ 10U−10P
39 ∞ 10U−11Ph
39 ∞ 10U−12Ph
39 ∞ 10U−15P
39 ∞ 10U−620X
40 ≐ 10U−10P
41 ⊥ 10U−10P
42 ≷ 10U−10P
43 ≷ 10U−10P
44 ≦ 10U−10P
44 ≦ 10U−191X
45 ≧ 10U−10P
45 ≧ 10U−192X
46 ∼ 10U−10P
46 ~ 10Ub−1032X
46 ∼ 10U−1134X
46 ~ 10U−1612X
47 ⊿ 10U−10P
48 ≺ 10U−10P
49 ≤ 10U−10P
50 ≼ 10U−10P
51 ▽ 10U−10P
51 ▽ 10U−1611X
52 ▽ 10U−10P
53 ∅ 10U−10P
54 ● 10U−10P
55 ≠ 10U−10P
55 ≠ 10−1400X
55 ‡ 10U−1521X
55 ‡ 10U−1999X
56 ∫ 10U−10P
57 ⋗ 10U−10P

Mathematical

58 ≣ 10U−10P
58 ≣ 10U−1976X
59 ✗ 10U−10P
60 ▱ 10U−10P
60 ▱ 10U−924X
61 ∜ 10U−10P
61 ∜ 10H9U−10P
62 ∜ 10U−10P
62 ∜ 10H9U−10P
63 ∜ 10U−10P
63 ∜ 10H9U−10P
64 . 10H3−8Af
65 ▭ 10U−10P
66 ≋ 10U−10P
67 ≋ 10U−10P
68 ≺ 10U−10P
68 ≺ 10Ua−10Pl
69 ≯ 10U−10P
69 ≯ 10−1181X
70 ≪ 10U−10P
72 ≌ 10U−10P
72 ≌ 10U−1309X
73 ⊀ 10U−10P
74 ⊀ 10U−10P
77 ∜ 10H9U−10P
78 ∮ 10U−10P
79 ∡ 10U−10P
80 ≌ 10U−10P
80 ≌ 10U−941X
81 [S] 10U−10P
82 [S] 10U−10P
84 ▭ 10U−10P
85 ⟨S⟩ 10U−10P
86 ▭ 10U−10P
89 ⋮ 10U−10P

Commercial

1 % 10V−20Po
1 % 10Vb−20Po
1 % 10U−20P
1 % 10U−20Pf
1 % 10U−25P
1 % 10V−25Po
1 % 10W−25P
1 % 10S−25Po
1 % 10U−26P

Commercial

2 @ 10Vb−20Po
2 @ 10U−20P
2 @ 10U−25P
3 % 10U−20P
4 lb 10V−20Pl
4 lb 10Vb−20Pl
4 lb 10U−20Pl
5 £ 10V−20Pi
5 £ 10Vb−20Pi

Commercial

5 £ 10U−20Pi
5 £ 10U−20Pf
5 £ 10U−23Pi
5 £ 10U−23Pf
5 £ 10U−25Pi
5 £ 10U−25Pf
6 / 10V−20Pc
6 / 10Vb−20Pf
6 / 10U−20Pb

Commercial

6 / 10U−20Pc
6 / 10U−20Pf
6 / 10U−20P
6 / 10U−25Pf
6 / 10Ub−1021X
6 / 10U−1301X
7 ₱ 10U−20P
8 ¢ 10U−20Pe
8 ¢ 10H9U−20Pi

Monotype Signs—*Composition Matrices*

Class A

Ten Point

Commercial			
8 ¢ 10H91U−20P	9 # 10U−25P	12 m/m 10U−20P	17 m/l 10U−20P
8 ¢ 10U−23Pe	10 · 10U−20Pb	13 %a 10U−20P	19 (10U−20Pf
8 ¢ 10U−25Pe	10 . 10H3−8Af	14 m/n 10U−20P	20) 10U−20Pf
9 # 10U−20Pf	11 c/o 10U−20P	15 %s 10U−20P	
9 ✻ 10U−20P	11 % 10U−27P	16 c/l 10U−20P	

Reference			
1 ¶ 10V−40Pi	3 † 10U−40Pe	6 ‖ 10U−40Pc	8 ↕ 10U−40Pe
1 ¶ 10Vb−40Pi	3 ✝ 10U−42P	6 ‖ 10U−40Pe	9 « 10U−40Pf
1 ¶ 10U−40Pf	3 † 10V−45Pe	6 ‖ 10U−40Pf	10 » 10U−40Pf
1 ¶ 10U−40Pi	3 † 10U−45Pe	6 ‖ 10U−40P	11 « 10U−40Pf
1 ¶ 10V−41Pi	3 † 10U−46Pf	6 ‖ 10Ua−40Pb	12 » 10U−40Pf
1 ¶ 10U−41Pi	4 ‡ 10V−40Pe	6 ‖ 10Ub−40Pf	13 ·· 10U−40Pf
1 ¶ 10U−42P	4 ‡ 10Vb−40Pe	6 ‖ 10Ua−45Pf	14 ” 10U−40Pf
1 ¶ 10U−43P	4 ‡ 10U−40Pe	6 ‖ 10U−926X	14 ” 10U−40Pd
2 * 10V−40Pe	4 ‡ 10U−42P	6 ‖ 10Ub−1036X	14 ” 10U−40P
2 * 10Vb−40Pe	4 ‡ 10V−45Pe	7 “ 10Vb−40Pd	14 „ 10H7U−40Pf
2 * 10U−40Pe	4 ‡ 10U−45Pe	7 “ 10Vb−40Pf	14 ” 10H9U−40P
2 * 10V−45Pe	5 § 10Vb−40Pe	7 “ 10U−40Pf	15 ⟨ 10U−40Pc
2 * 10U−45Pe	5 § 10U−40Pe	7 „ 10H7U−40Pf	16 ⟩ 10U−40Pc
2 * 10Ua−45Pe	5 § 10U−43Pf	7 ” 10U−40P	17 ⁂ 10U−40Pf
2 * 10U−46Pg	5 § 10U−46Pf	7 “ 10U−40Pd	21 ⁑ 10U−40P
2 ∗ 10U−820X	6 ‖ 10X−40Pb	7 “ 10T−40Pf	
3 † 10V−40Pe	6 ‖ 10W−40Pf	7 „ 10H7U−40P	
3 † 10Vb−40Pe	6 ‖ 10U−40Pb	7 “ 10U−45Pf	

Time Table and Tariff			
1 ⋆ 10U−60Pf	10 ○ 10U−10Po, No. 26	23 🌡 10U−60Pf	
1 ★ 10−40N	11 ⊕ 10U−60Pf	23 🌡 10U−60P	
1 ⋆ 10U−61Pf	11 ⊕ 10U−30Po, No. 23	24 ▣ 10U−60P	
1 ★ 10−886X	12 ⊙ 10U−60Pf	25 ◉ 10U−60P	
2 + 10U−60Pf	12 ⊙ 10U−30Po, No. 19	26 ◈ 10U−60Pf	
2 ✚ 10U−60P	13 ♣ 10U−60Pf	27 ▥ 10U−60Pf	
2 ✚ 10U−1585X	14 ♥ 10U−60Pf	28 ⁝ 10U−60Pf	
3 ▲ 10U−60Pf	15 ♠ 10U−60Pf	28 ⁝ 10U−61Pf	
4 ● 10U−60Pf	16 ▼ 10U−60Pf	29 ⌽ 10U−60Pf	
4 ● 10−43N	16 ▼ 10U−60P	29 ∅ 10U−10Po, No. 36	
5 ■ 10U−60Pf	17 △ 10U−60Pf	30 🌡 10U−60Pf	
5 ■ 10−78N	17 △ 10U−10Po, No. 29	30 🌡 10U−60P	
6 ◆ 10U−60Pf	18 ◇ 10U−60Pf	31 ⁝ 10U−60Pf	
7 ✣ 10U−60Pf	19 ▵ 10U−60Pf	32 ⁝ 10U−60Pf	
7 ✣ 10−23N	20 ⊖ 10U−60Pf	33 ⧗ 10U−60Pf	
8 ⁜ 10U−60Pf	20 ⊖ 10U−60P	34 ⧫ 10U−60Pf	
8 # 10U−60P	20 ⊖ 10U−594X	36 ⊡ 10U−60P	
9 □ 10U−60Pf	20 ⊖ 10−896X	37 ⧫ 10U−60Pf	
9 □ 10−18N	21 ❨ 10U−60Pf	38 ❩ 10U−60Pf	
10 ○ 10U−60Pf	22 ❩ 10U−60Pf	39 ☆ 10−1365X	

Monotype Signs—*Composition Matrices*

Class A

Eleven Point

Mathematical

1 + 11Ua−10Po
1 ⁺ 11T−10P
1 + 11H2T−10Pk
1 + 11T−11Pf
1 ₊ 11T−12Pf
1 ⁺ 11Ta−11Pd
2 − 11Ua−10Po
2 − 11T−10P
2 − 11H2T−10Pk
2 ⁻ 11T−11Pf
2 ₋ 11T−12Pf
3 × 11Ua−10Po
3 × 11T−10P
3 × 11H2T−10Pk
3 ˣ 11T−11Pf
3 ₓ 11T−12Pf
4 ÷ 11Ua−10Po
4 ÷ 11T−10P
4 ÷ 11H2T−10Pk
4 ᵗ 11T−11Pf

Mathematical

5 = 11Ua−10Po
5 = 11T−10P
5 = 11H2T−10Pk
5 ⁼ 11T−11Pf
5 ₌ 11T−12Pf
6 : 11T−10Pf
6 : 11T−10P
7 :: 11T−10P
8 ∺ 11T−10P
9 ± 11Ua−10Po
9 ± 11T−10P
9 ± 11H91T−10P
9 ± 11H9T−10P
10 < 11T−10P
10 < 11Ua−10Po
10 < 11H2T−10Pk
11 > 11T−10P
11 > 11Ua−10Po
15 ≠ 11T−10P
19 ∝ 11T−10P

Mathematical

20 √ 11T−10P
20 √ 11H3T−10P
20 √ 11H9T−10P
21 ∛ 11T−10P
21 ∛ 11H9T−10P
22 ∜ 11T−10P
22 ∜ 11H9T−10P
23 ∜ 11T−10P
23 ∜ 11H9T−10P
24 ∜ 11T−10P
24 ∜ 11H9T−10P
25 ∜ 11T−10P
25 ∜ 11H9T−10P
27 □ 11T−10P
28 ∠ 11T−10P
29 △ 11T−10P
30 ∓ 11T−10P
31 ∴ 11T−10P
32 ∵ 11T−10P
33 ′ 11Ua−10Pb

Mathematical

33 ′ 11T−10Pb
34 ″ 11T−10Pd
35 ° 11Ua−10Pd
35 ° 11T−10Pd
35 ° 11Ua−10Pf
37 ≡ 11Ua−10Po
37 ≡ 11T−10P
38 ∟ 11T−10P
39 ∞ 11T−620X
41 ⊥ 11T−10P
42 ≦ 11T−10P
43 ≧ 11T−10P
44 ≦ 11U−966X
45 ≧ 11U−967X
47 ∠ 11T−10P
55 ∓ 11Ua−352X
56 ∫ 11T−10P
64 . 11H3−8Af
75 ‵ 11T−10Pb
76 ‶ 11T−10Pb

Commercial

1 % 11Ua−20Po
1 % 11T−20P
2 @ 11T−20P
3 ℀ 11T−20P
4 ℔ 11Ua−20Pl
4 ℔ 11T−20Pl
5 £ 11Ua−20Pi
5 £ 11T−20Pi
6 / 11Ua−20Pf
6 ⁄ 11Ua−20Po
6 / 11T−20Pc
6 / 11T−20Pf
6 / 11T−20P
7 ₹ 11T−20P
8 ¢ 11T−20Pe
8 ¢ 11T−479X

Commercial

9 # 11T−20Pf
9 ⌗ 11T−20Po
10 . 11H3−8Af
11 ℅ 11T−20P

Time Table and Tariff

1 * 11T−60Pf

Reference

1 ¶ 11Ua−40Pi
1 ¶ 11T−40Pf
1 ¶ 11T−40Pi
2 * 11Ua−40Pe
2 * 11T−40Pe
3 † 11Ua−40Pe
3 † 11T−40Pe
4 ‡ 11Ua−40Pe
4 ‡ 11T−40Pe
5 § 11U−40Pe
5 § 11Ua−40Pe
5 § 11T−40Pe
6 ‖ 11Ua−40Pe
6 ‖ 11T−40Pf
6 ‖ 11T−40Po
7 “ 11T−40Pf

Reference

7 “ 11Ua−40Pd
7 “ 11Ua−40Pf
7 “ 11T−40Pd
7 “ 11T−40Pf
7 “ 11T−40P
9 « 11T−40Pf
10 » 11T−40Pf
11 « 11T−40Pf
12 » 11T−40Pf
14 ” 11U−40P
14 ” 11Ua−40Pd
14 ” 11T−40Pd
14 ” 11T−40Pf
14 ” 11T−40P
15 〈 11T−40Pc
16 〉 11T−40Pc

Twelve Point

Mathematical

1 + 12T−10Po
1 + 12S−10P
1 + 12H91S−10Pl
1 ⁺ 12S−11Pf
1 ₊ 12S−12Pf
1 + 12S−15P
1 + 12S−46Xo

Mathematical

1 + 12S−507X
2 − 12T−10Po
2 − 12S−10P
2 − 12H91S−10Pl
2 ⁻ 12S−11Pf
2 ₋ 12S−12Pf
3 × 12T−10Po

Mathematical

3 × 12S−10P
3 × 12H9S−10P
3 × 12H91S−10Pl
3 ˣ 12S−11Pf
3 ₓ 12S−12Pf
4 ÷ 12T−10Po
4 ÷ 12S−10P

Monotype Signs—*Composition Matrices*

Class A

Twelve Point

Mathematical

4	÷	12H91S – 10Pl
4	÷	12S – 11Pf
4	÷	12S – 12Pf
5	=	12T – 10Po
5	=	12S – 10P
5	=	12H91S – 10Pl
5	=	12S – 11Pf
5	=	12S – 12Pf
5	=	12S – 15P
5	=	12S – 63Xo
5	=	12S – 65Xo
5	=	12S – 868X
6	:	12S – 10P
6	:	12S – 11Pf
6	:	12S – 12Pf
7	::	12S – 10P
8	∺	12S – 10P
9	≐	12S – 10P
9	±	12H9S – 10P
9	±	12S – 62Xo
10	<	12S – 10P
11	>	12S – 10P
12	≮	12S – 10P
13	≯	12S – 10P
14	≎	12S – 10P
15	≠	12S – 10P
16	≈	12S – 10P
16	≈	12H9S – 10P
17	≏	12S – 10P
17	≏	12H9S – 10P
18	≃	12S – 10P
19	∝	12S – 10P
19	∝	12H9S – 10P
20	√	12S – 10P

Mathematical

20	√	12H9S – 10P
20	√	12U – 340X
20	√	12U – 650X
21	$\sqrt[2]{}$	12S – 10P
21	$\sqrt[2]{}$	12H9S – 10P
22	$\sqrt[3]{}$	12S – 10P
22	$\sqrt[3]{}$	12H9S – 10P
23	$\sqrt[4]{}$	12S – 10P
23	$\sqrt[4]{}$	12H9S – 10P
24	$\sqrt[5]{}$	12S – 10P
24	$\sqrt[5]{}$	12H9S – 10P
25	$\sqrt[6]{}$	12S – 10P
25	$\sqrt[6]{}$	12H9S – 10P
26	○	12S – 10P
27	□	12T – 10Po
27	□	12S – 10P
28	∠	12S – 10P
29	△	12S – 10P
30	∓	12S – 10P
30	∓	12H9S – 10P
30	∓	12S – 520X
30	∓	12S – 64Xo
31	∴	12S – 10P
32	∵	12S – 10P
33	′	12T – 10Pb
33	′	12S – 10Pb
33	′	12S – 12Pb
33	′	12S – 15Pc
34	″	12T – 10Pf
34	″	12S – 10Pd
34	″	12S – 10Pf
35	°	12T – 10Pd
35	°	12S – 10Pd
35	°	12S – 10Pf

Mathematical

36	∅	12S – 10P
37	≡	12S – 10P
38	∟	12S – 10P
39	∞	12S – 10P
40	≒	12S – 10P
41	⊥	12S – 10P
42	≶	12S – 10P
43	≷	12S – 10P
44	≦	12S – 10P
45	≧	12S – 10P
46	∼	12S – 10P
47	⊿	12S – 10P
48	≺	12S – 10P
49	≼	12S – 10P
50	≽	12S – 10P
51	▽	12S – 10P
52	▽	12S – 10P
53	∅	12S – 10P
54	●	12S – 10P
55	≠	12S – 10P
56	∫	12S – 10P
57	≻	12S – 10P
58	≣	12S – 10P
59	≉	12S – 10P
60	▱	12S – 10P
61	$\sqrt[7]{}$	12H9S – 10P
62	$\sqrt[8]{}$	12H9S – 10P
63	$\sqrt[9]{}$	12H9S – 10P
64	.	12H3 – 8Af
65	□	12S – 10P
65	□	12H9S – 10P
69	≠	12S – 10P
88	*f*	12S – 10P

Commercial

1	%	12T – 20Po
1	%	12S – 20P
1	%	12S – 20Pf
1	%	12S – 22P
1	%	12S – 25P
1	%	12Ub – 25Po
1	%	12V – 25Po
1	%	12U – 25Po
1	%	12S – 26P

Commercial

2	@	12T – 20Po
2	@	12S – 20P
2	@	12S – 25P
3	℅	12S – 20P
4	℔	12T – 20Pl
4	℔	12S – 20Pl
5	£	12T – 20Pi
5	£	12S – 20Pf
5	£	12S – 20Pi

Commercial

5	£	12S – 23Pf
5	£	12S – 23Pi
5	£	12S – 25Pf
5	£	12S – 25Pi
6	/	12Ub – 20Pc
6	/	12T – 20Pf
6	/	12S – 20Pb
6	/	12S – 20Pc
6	/	12S – 20Pf

Monotype Signs—*Composition Matrices*

Class A

Twelve Point

Commercial

6 / 12S–20P
6 / 12S–25Pf
6 / 12S–1301X
7 ℔ 12S–20P
8 ¢ 12S–20Pe
8 ¢ 12H9S–20Pi
8 ¢ 12H91–20Pe

Reference

1 ¶ 12T–40Pi
1 ¶ 12S–40Pf
1 ¶ 12S–40Pi
1 ¶ 12Ub–41Pi
1 ¶ 12S–41Pi
1 ¶ 12S–42P
1 ¶ 12S–43P
2 * 12T–40Pe
2 * 12S–40Pe
2 * 12Ub–45Pe
2 * 12S–45Pe
2 ⁂ 12Tb–46Pg
2 ⁂ 12T–49P
3 † 12T–40Pe
3 † 12S–40Pe
3 † 12S–42P
3 † 12Ub–45Pe
3 † 12S–45Pe

Time Table and Tariff

1 ★ 12S–60Pf
2 ✚ 12S–60Pf
2 ✚ 12S–60P
2 ✚ 12S–1585X
3 ▲ 12S–60Pf
3 ▲ 12S–60P
4 ● 12S–60Pf
5 ■ 12S–60Pf
6 ◆ 12S–60Pf
7 ✢ 12S–60Pf
7 ✢ 12S–1126X
8 # 12S–60Pf
9 □ 12S–60Pf
9 □ 12–18N
10 ○ 12S–60Pf
11 ⊕ 12S–60Pf

Commercial

8 ¢ 12S–23Pe
8 ¢ 12S–25Pe
8 ¢ 12H9S–25Pg
9 # 12S–20Pf
9 # 12S–20P
9 # 12S–25Pf
9 # 12S–25P

Reference

3 † 12Tb–46Pg
4 ‡ 12T–40Pe
4 ‡ 12S–40Pe
4 ‡ 12S–42P
4 ‡ 12Ub–45Pe
4 ‡ 12S–45Pe
5 § 12S–40Pe
5 § 12Tb–46Pg
6 ‖ 12Y–40Pf
6 ‖ 12S–40Pb
6 ‖ 12S–40Pc
6 ‖ 12S–40Pg
6 ‖ 12S–40Pf
6 ‖ 12S–40P
6 ‖ 12H9S–40Pf
7 " 12Va–45P
7 " 12T–40Pd
7 " 12S–40Pd

Time Table and Tariff

12 ⊙ 12S–60Pf
13 ♣ 12S–60Pf
14 ♥ 12S–60Pf
15 ♠ 12S–60Pf
16 ▼ 12S–60Pf
16 ▼ 12S–60P
17 △ 12S–60Pf
18 ◇ 12S–60Pf
19 ▲ 12S–60Pf
20 ⊖ 12S–60Pf
21 (12S–60Pf
22) 12S–60Pf
23 🌡 12S–60Pf
24 ▣ 12S–60P
25 ◉ 12S–60P
26 ◈ 12S–60Pf

Commercial

10 . 12H3–8Af
11 c/o 12S–20P
12 m/m 12S–20P
14 m/n 12S–20P
15 c/s 12S–20P
16 c/l 12S–20P
17 m/l 12S–20P

Reference

7 " 12S–40Pf
7 « 12H7S–40Pf
7 " 12S–40P
7 « 12H7S–40P
8 ↕ 12S–40Pe
9 « 12S–40Pf
10 » 12S–40Pf
11 « 12S–40Pf
12 » 12S–40Pf
13 ·· 12S–40Pf
14 " 12S–40Pd
14 " 12S–40Pf
14 „ 12H7–40Pf
15 ⟨ 12T–40Pc
15 ⟨ 12S–40Pc
16 ⟩ 12T–40Pc
16 ⟩ 12S–40Pc
17 ⁂ 12S–40Pf

Time Table and Tariff

27 ‖ 12S–60Pf
28 ⁝ 12S–60Pf
29 ϕ 12S–60Pf
29 ∅ 12S–10P, No. 36
30 🌡 12S–60Pf
31 ❣ 12S–60Pf
32 ❣ 12S–60Pf
33 ⧗ 12S–60Pf
34 ⧫ 12S–60Pf
35 ▽ 12S–60Pf
36 ⊡ 12S–60P

Arrows

THE Century Dictionary defines "Arrow" as follows: "A slender, generally pointed, missile weapon made to be shot from a bow." But we, of the twentieth century, make use of the arrow to direct attention to some point in advertising or other reading matter which we think should be emphasized. When used in connection with some particular phrase or paragraph, they rivet the attention in a manner that is prompt and forceful. Many stunts can be quickly formed with the different combinations, to be used in a variety of ways, both as borders and pointers, and the shrewd printer will find numerous instances for its profitable application.

Class — Five Point

D — 5Yb-476X

Five and One-half Point

A — 5½U-1379X

Six Point

A — 6S-1307X
A — 6Xa-610X
A — 6Xa-601X
A — 6Y-20X
A — 6X-764X
A — 6X-765X
A — 6X-766X

The above three run together

A — 6X-20X
C — 6Y-43X
C — 6Y-44X
C — 6Y-49Ro
C — 6Y-45X

The above four run together

D — 6-1054X
D — 6Wb-707Xj
D — 6Y-199X
D — 6X-570XI
D — 6X-988X
D — 6X-920X
D — 6X-567X

Eight Point

A — 8W-20X
A — 8W-174X
A — 8W-601X
A — 8Wb-1329X
D — 8W-350XI

12-740RL

12-740RL

Class A — 24 Pt. 515
Class A — 30 Pt. 513
Class A — 24 Pt. 509
Class A — 24 Pt. 508

6-95RL

6-95RL

6-95RL

6-95RL

Class A — 24 Pt. 504
Class A — 24 Pt. 505
Class A — 12 Pt. 503N
Class A — 12 Pt. 502N

Class A — 24 Pt. 506
Class A — 24 Pt. 507
Class A — 30 Pt. 512
Class A — 24 Pt. 514
Class A — 30 Pt. 511
Class A — 30 Pt. 510

12-point 502N, 12-point 503N, 24-point 504 and 505, 24-point 506, 24-point 507, 24-point 514, 30-point 510, 30-point 511, 30-point 512, match 6-point 95RL rule.

24-point 508 and 509, 24-point 515, 30-point 513, match 12-point 740RL rule.

Weather Signs

These are special matrices and have been used as weather signs; prices will be quoted on request.

6X-528X
6X-568X
7X-322X
7X-323X
8W-21X
8W-389X
8W-565X
8W-566X
8S-939X
8Wb-957X
8Wb-958X
10U-21X
10U-389X
10U-455X
10U-459X
10U-565X
10U-566X
10U-819X
10U-821X
10U-824X
10U-825X
11S-1028X

Class — Eight Point

D — 8Wb-1528X
D — 8Wb-1529X
D — 8Wb-570X
D — 8Wb-988X
D — 8Wb-959X
D — 8Wb-920X
D — 8Wb-579X

Ten Point

A — 10U-1138X
A — 10U-20X
A — 10U-174X
A — 10U-1305X
A — 10U-823X
D — 10U-570X
D — 10U-587X
D — 10U-410X

Electro Display Matrices

A — 12x18-201X
A — 12x18-1499X
A — 12x18-1500X

The above three run together

A — 18-201X
A — 24-683X
A — 24X-478X
D — 24-14X
D — 36-14X
A — 36-1165X

The above matrices are sold at the single matrix rate of the class indicated; matrices not having the class marked are special and prices will be quoted on request; matrices above 12 point are Electro-Display Matrices

SPECIMENS *of*

MONOTYPE RULE *and* CORNER PIECE MATRICES

The Rule Matrices shown on the following pages are made for use with the Continuous Strip Lead and Rule Molds. The Corner Pieces to match the Rule Matrices are made to be cast on the regular Monotype Molds



MONOTYPE COLUMN RULE

Every newspaper office should have a special six-point Column Rule Mold, which casts column rules from a matrix that matches the 20RL series, as well as standard rule from any of the six-point matrices shown on the following pages. The column rule cast with this mold has exactly the same cross-section as brass rule, that is, with a bevel extending to edge of body, as shown above. Depth of matrix drive, .065 inch.

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BY
LANSTON MONOTYPE
MACHINE COMPANY

TRADE MARK
MONOTYPE
Reg. U. S. Pat. Off.

Monotype Standard Line Leaders

Composition Matrices

ROUND DOT LEADERS

One Dot to Em No. 10R

Furnished in 18 units only

6 Set . . . . . .
7 " . . . . . .
8 " . . . . . .
10 " . . . . . .
12 " . . . . . .

Two Dots to Em No. 20R

5 Set .. ..
6 " .. ..
7 " .. ..
8 " .. ..
9 " .. ..
10 " .. ..
11 " .. ..
12 " .. ..

Three Dots to Em No. 30R

Furnished in 18 units only

6 Set ... .
7 " ... .
8 " ... .
11 " ... .
12 " ... .

Four Dots to Em No. 40R

6 Set ....
7 " ....
8 " ....
9 " ....
10 " ....
11 " ....
12 " ....

Six Dots to Em No. 50R

Not furnished for less than 10 set

10 Set ....
11 " ....
12 " ....

HYPHEN LEADERS

Two Hyphens to Em No. 70R

5 Set -- -----
6 " -- -----
7 " -- -----
8 " -- -----
9 " -- -----
10 " -- -----
11 " -- -----
12 " -- -----

Four Hyphens to Em No. 90R

6 Set ---- -----
7 " ---- -----
8 " ---- -----
9 " ---- -----
10 " ---- -----
11 " ---- -----
12 " ---- -----

Six Hyphens to Em No. 60R

Not furnished for less than 9 set

9 Set ----- -----
10 " ----- -----
11 " ----- -----
12 " ----- -----

BOLD FACE LEADERS

Two Dots to Em No. 25R

6 Set .. ..
7 " .. ..
8 " .. ..
10 " .. ..
12 " .. ..

Note: Monotype leaders are made on standard line and may be used in composition with any font regardless of its point size. For example: The same leader matrix could be used with 12 point No. 34A or 10 point No. 150A, both being 11 set faces, as the set only need be considered. All styles of leaders are made to run in the 8, 9, 10 and 18 unit rows, which allows of perfect justification of leader lines. In ordering leaders always give set size, style and unit row wanted.

Sorts Matrices. We also furnish leaders in 24, 30 and 36 point strips for sorts casting for use when setting 6, 8, 10 or 12 point by hand. They are made to match the different styles of composition leaders shown above.

Monotype Rules and Dashes

Composition Matrices

The horizontal and vertical dashes shown on this page can be furnished in the different point and set sizes for use in composition with any of our standard fonts. The Matrices shown are all Class C with two exceptions, the horizontal hair line dash central on the body and the vertical hair line rule Matrices which are Class A. When ordering dashes be sure to specify point size, set size, and unit row in addition to the number of the character.

No. 10R

M

No. 11R

M

No. 12R

M

No. 15R

M

No. 18R

M

No. 13R

M

No. 14R

M

No. 17R

M

No. 40R

M

No. 41R

M

No. 42R

M

No. 45R

M

No. 60R

M

No. 61R

M

No. 62R

M

No. 65R

M

No. 19R

M

No. 39R

M

No. 49R

M

No. 69R

M

No. 89R

M

Monotype Dashes

Composition Matrices

THE HORIZONTAL DASHES shown on this page are for use in composition with any of our standard fonts. The matrices for most of the point sizes, set sizes, and various unit widths are in stock. Those not in stock will be made upon request. Composition Horizontal Dash Matrices are Class A, except 14-point and 18-point Composition, which are Class B. When ordering dashes be sure to specify point size, set size, and unit row, in addition to the number of the character.

Hair-Line Dash

Number	Position
10R	Centered on Body
11R	Bottom of Body
12R	Top of Body
15R	Bottom of X

Quarter-Point Dash

Number	Position
20R	Centered on Body
21R, same weight,	Bottom of Body
22R, same weight,	Top of Body
25R, same weight,	Bottom of X

Half-Point Dash

Number	Position
30R	Centered on Body
31R, same weight,	Bottom of Body
32R, same weight,	Top of Body
35R, same weight,	Bottom of X

Three-Quarter-Point Dash

Number	Position
300R	Centered on Body
301R, same weight,	Bottom of Body
302R, same weight,	Top of Body
305R, same weight,	Bottom of X

One-Point Dash

Number	Position
40R	Centered on Body
41R, same weight,	Bottom of Body
42R, same weight,	Top of Body
45R, same weight,	Bottom of X

Double Hair-Line Dash

Number	Position
18R	Centered on Body
13R, same weight,	Bottom of Body
14R, same weight,	Top of Body
17R, same weight,	Bottom of X

One and One-Half-Point Dash

Number	Position
50R	Centered on Body
51R, same weight,	Bottom of Body
52R, same weight,	Top of Body
55R, same weight,	Bottom of X

Two-Point Dash

Number	Position
60R	Centered on Body
61R, same weight,	Bottom of Body
62R, same weight,	Top of Body
65R, same weight,	Bottom of X

Two and One-Half-Point Dash

Number	Position
70R	Centered on Body
71R, same weight,	Bottom of Body
72R, same weight,	Top of Body
75R, same weight,	Bottom of X

Three-Point Dash

Number	Position
80R	Centered on Body
81R, same weight,	Bottom of Body
82R, same weight,	Top of Body
85R, same weight,	Bottom of X

Four-Point Dash

Number	Position
90R	Centered on Body
91R, same weight,	Bottom of Body
92R, same weight,	Top of Body
95R, same weight,	Bottom of X

Monotype Rules and Dashes

Composition Matrices

The horizontal and vertical dashes shown on this page can be furnished in the different point and set sizes for use in composition with any of our standard fonts. The Matrices shown are all Class C with two exceptions, the horizontal hair line dash central on the body and the vertical hair line rule Matrices which are Class A. When ordering dashes be sure to specify point size, set size, and unit row in addition to the number of the character.

No. 10R

M

No. 11R

M

No. 12R

M

No. 15R

M

No. 18R

M

No. 13R

M

No. 14R

M

No. 17R

M

No. 40R

M

No. 41R

M

No. 42R

M

No. 45R

M

No. 60R

M

No. 61R

M

No. 62R

M

No. 65R

M

No. 19R

M

No. 39R

M

No. 49R

M

No. 69R

M

No. 89R

M

Monotype Dashes

Composition Matrices

THE HORIZONTAL DASHES shown on this page are for use in composition with any of our standard fonts. The matrices for most of the point sizes, set sizes, and various unit widths are in stock. Those not in stock will be made upon request. Composition Horizontal Dash Matrices are Class A, except 14-point and 18-point Composition, which are Class B. When ordering dashes be sure to specify point size, set size, and unit row, in addition to the number of the character.

Hair-Line Dash

Number	Position
10R	Centered on Body
11R	Bottom of Body
12R	Top of Body
15R	Bottom of X

Quarter-Point Dash

Number	Position
20R	Centered on Body
21R, same weight,	Bottom of Body
22R, same weight,	Top of Body
25R, same weight,	Bottom of X

Half-Point Dash

Number	Position
30R	Centered on Body
31R, same weight,	Bottom of Body
32R, same weight,	Top of Body
35R, same weight,	Bottom of X

Three-Quarter-Point Dash

Number	Position
300R	Centered on Body
301R, same weight,	Bottom of Body
302R, same weight,	Top of Body
305R, same weight,	Bottom of X

One-Point Dash

Number	Position
40R	Centered on Body
41R, same weight,	Bottom of Body
42R, same weight,	Top of Body
45R, same weight,	Bottom of X

Double Hair-Line Dash

Number	Position
18R	Centered on Body
13R, same weight,	Bottom of Body
14R, same weight,	Top of Body
17R, same weight,	Bottom of X

One and One-Half-Point Dash

Number	Position
50R	Centered on Body
51R, same weight,	Bottom of Body
52R, same weight,	Top of Body
55R, same weight,	Bottom of X

Two-Point Dash

Number	Position
60R	Centered on Body
61R, same weight,	Bottom of Body
62R, same weight,	Top of Body
65R, same weight,	Bottom of X

Two and One-Half-Point Dash

Number	Position
70R	Centered on Body
71R, same weight,	Bottom of Body
72R, same weight,	Top of Body
75R, same weight,	Bottom of X

Three-Point Dash

Number	Position
80R	Centered on Body
81R, same weight,	Bottom of Body
82R, same weight,	Top of Body
85R, same weight,	Bottom of X

Four-Point Dash

Number	Position
90R	Centered on Body
91R, same weight,	Bottom of Body
92R, same weight,	Top of Body
95R, same weight,	Bottom of X

Monotype Piece Braces

Composition Matrices

PIECE BRACES are made up from two or more characters, and these characters are numbered from No. 1 to No. 9, inclusive, as follows: No. 1, ⎫; No. 2, ⎪; No. 3, ⎬; No. 4, ⎭; No. 5, ⎩; No. 6, ⎧; No. 7, ⎨; No. 8, ⎰; No. 9, ⎱. (Numbers must be specified when ordering Piece Braces.) With these nine characters, braces covering any number of lines can be composed facing either to the right or left. Piece Braces must be the same point size as the body of the type with which they are used and not the point size of the face. THUS: for use with an 8 point face on 10 point body, 10 point Piece Braces should be ordered.

4½ Point

4½Y 41Sf
Set Factor 54

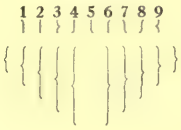


5 Point

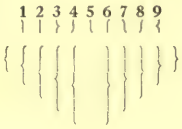
5Z 41Sf
Set Factor 45



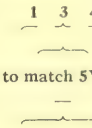
5Yb 41Sf
Set Factor 58.5



5Yb 41So
Set Factor 117



5Yb 42So
Set Factor 117 (Class B)



Dash to match 5Yb—10Ro

5½ Point

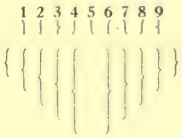
5½Zb 41So
Set Factor 99



5½Y 41Sf
Set Factor 54



5½Yb 41Sf
Set Factor 58.5



5½Xa 41So
Set Factor 130.5



Set Factor is the set multiplied by unit width; thus, the set factor for a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8; therefore put matrix in 9 unit row.

Prices: All Matrices shown on this page are Class A, unless a different classification is included in parentheses with the series Number.

Monotype Piece Braces Composition Matrices

6 Point

6Y 30Sf
Set Factor 54



6X 30Sf
Set Factor 63



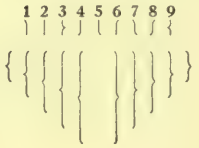
6Y 41Sf
Set Factor 54



6Y 41So
Set Factor 108



6X 41Sf
Set Factor 63



6X 41So
Set Factor 126



6Wb 41Sf
Set Factor 76.5



6Wb 41So
Set Factor 153



6Y 42So
Set Factor 108 (Class B)



Dash to match 6Y—10Ro



6X 42So
Set Factor 126 (Class B)



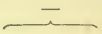
Dash to match 6X—10Ro



6Xa 42So
Set Factor 130.5 (Class B)



Dash to match 6Xa—10Ro



6X 44Sf
Set Factor 63 (Class G1)



7 Point

7X 41Sf
Set Factor 63



7X 41So
Set Factor 126



7X 44Sf
Set Factor 63 (Class G1)



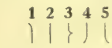
Set Factor is the set multiplied by unit width; thus, the set factor for a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8; therefore put matrix in 9 unit row.

Prices: All Matrices shown on this page are Class A, unless a different classification is included in parentheses with the series Number.

8 Point

8W 30Sf
Set Factor 72

3 9



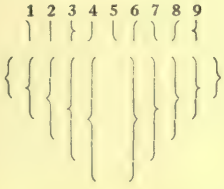
8X 41Sf
Set Factor 63

1 2 3 4 5 6 7 8 9



8W41Sf
Set Factor 72

1 2 3 4 5 6 7 8 9



8H9W 41SRf
Set Factor 72 (Class G1)
One point shorter
than regular brace.

1 4 7 8



8H9W 41SLf
Set Factor 72(Class G1)
One point shorter
than regular brace.

1 4 7 8



8W 41So
Set Factor 144

1 2 3 4 5 6 7 8 9



8H9W 41SRo
Set Factor 144 (Class G1)
One point shorter
than regular brace.

1 4 7 8



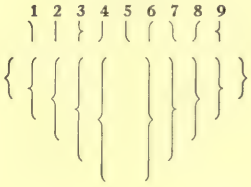
8WH9 41SLo
Set Factor 144 (Class G1)
One point shorter
than regular brace.

1 4 7 8



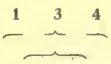
8V 41So
Set Factor 162

1 2 3 4 5 6 7 8 9

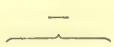


8W 42So
Set Factor 144 (Class B)

1 3 4



Dash to match 8W—10Ro

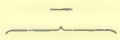


8Wb 42So
Set Factor 153 (Class B)

1 3 4

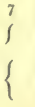


Dash to match 8Wb—10Ro



8W 43Sf
Set Factor 72 (Class G1)

7 8



8W 43SRf
Set Factor 72 (Class G1

2 3 5 6



8W 43SLf
Set Factor 72 (Class G1)

3

8WH9 43SRf
Set Factor 72 (Class G1)
One point shorter
than regular brace.

1 4 7 8



8WH9 43SLf
Set Factor 72 (Class G1)
One point shorter
than regular brace.

1 4 7 8



8W 44Sf
Set Factor 72 (Class G1)

1 2 3 4 5 6 7 8 9



8W 44So
Set Factor 144 (Class G1)

1 2 3 4 5 6 7 8 9



Set Factor is the set multiplied by unit width; thus, the set factor for a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8; therefore put matrix in 9 unit row.

Prices: All Matrices shown on this page are Class A, unless a different classification is included in parentheses with the series Number.

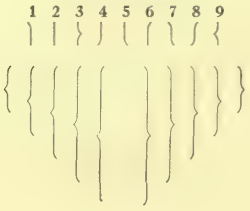
Monotype Piece Braces Composition Matrices

9 Point

9V 30Sf
Set Factor 81



9V 41Sf
Set Factor 81



9V 41So
Set Factor 162

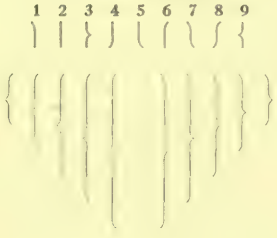


10 Point

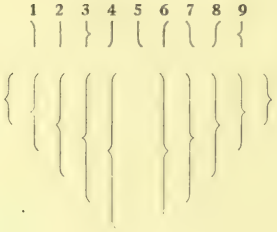
10U 30Sf
Set Factor 90



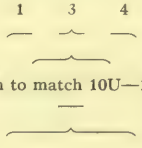
10U 41Sf
Set Factor 90



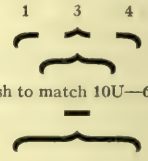
10U 41So
Set Factor 180



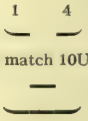
10U 42So
Set Factor 180 (Class B)



10U 46So
Two point face.
Set Factor 180 (Class B)



10U 47So
One point face.
Set Factor 180 (Class G2)



Set Factor is the set multiplied by unit width; thus, the set factor for a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8; therefore put matrix in 9 unit row.

Prices: All Matrices shown on this page are Class A, unless a different classification is included in parentheses with the series Number.

Monotype Piece Braces Composition Matrices

11 Point

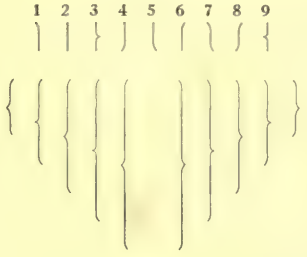
11T 30Sf
Set Factor 99

3



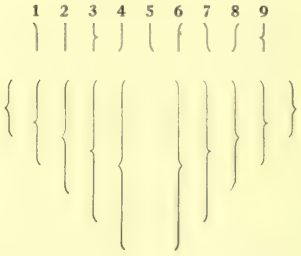
11T 41Sf
Set Factor 99

1 2 3 4 5 6 7 8 9



11T 41So
Set Factor 198

1 2 3 4 5 6 7 8 9



12 Point

12Y 30Sf
Set Factor 54

3



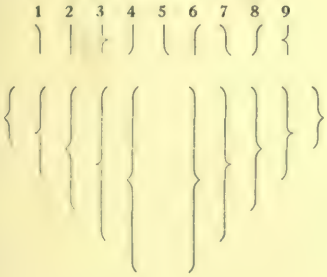
12S 30Sf
Set Factor 108

3 9



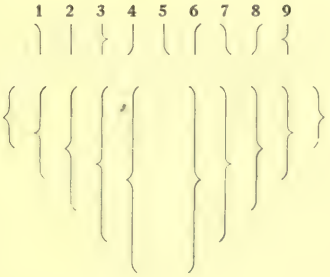
12S 41Sf
Set Factor 108

1 2 3 4 5 6 7 8 9



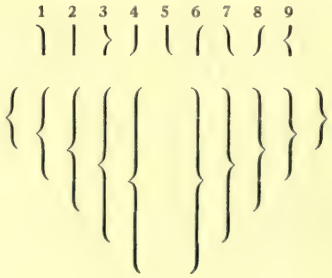
12S 41So
Set Factor 216

1 2 3 4 5 6 7 8 9



12S 44Sf
Set Factor 108 (Class G1)

1 2 3 4 5 6 7 8 9

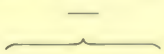


12S 42So
Set Factor 216 (Class B)

1 3 4



Dash to match 12S—10Ro



Set Factor is the set multiplied by unit width; thus, the set factor for a character made for the 10 unit row of 8 set is 80 (10×8=80). Knowing the set factor and the set to be used, to determine the proper unit row for any character divide the set factor by the set to be used. RULE: *Given the set factor of a matrix, to determine for any set, the unit row of the matrix case in which to carry this matrix: divide the set factor by the set to be used, the result is the unit row required. If this result contains a fraction use next larger unit row.* EXAMPLE: Set factor 80. Find unit row in which to carry this matrix in matrix case used with 9 set normal wedge; 80÷9=8.8; therefore put matrix in 9 unit row.

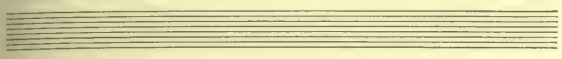
Prices: All Matrices shown on this page are Class A, unless a different classification is included in parentheses with the series Number.

Monotype Rules

Matrices for Continuous Lead and Rule Molds

2-Point

2–10RL



2–11RL



2–18RL



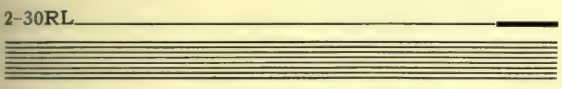
2–20RL



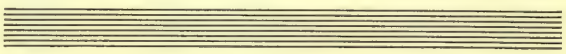
2–21RL



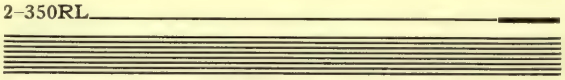
2–30RL



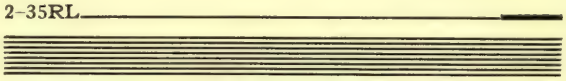
2–31RL



2–350RL



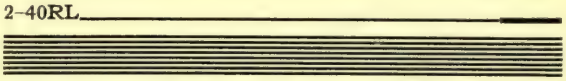
2–35RL



2–38RL



2–40RL



2–41RL



2–50RL

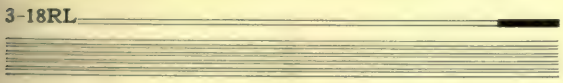


3-Point

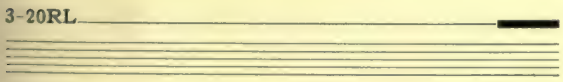
3–10RL



3–18RL



3–20RL



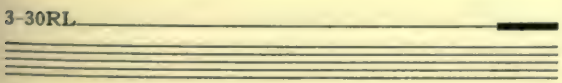
3–21RL



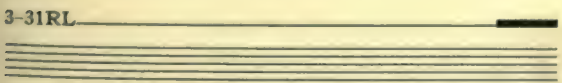
3–248RL



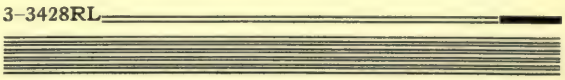
3–30RL



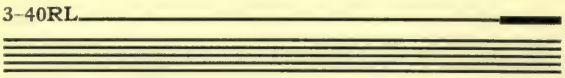
3–31RL



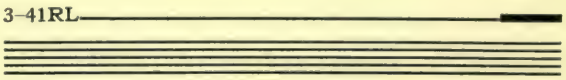
3–3428RL



3–40RL



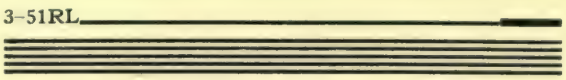
3–41RL



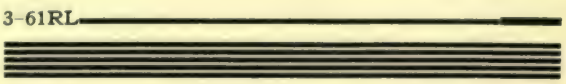
3–410RL



3–51RL



3–61RL



3–65RL



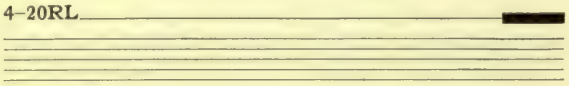
Note: These Rule Matrices are not interchangeable for different point-size Molds; for example, any two-point Rule Matrix can be used with any two-point Rule Mold, but a two-point Matrix cannot be used with the six-point Rule Mold.

Monotype Rules

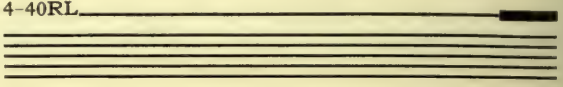
Matrices for Continuous Lead and Rule Molds

4-Point

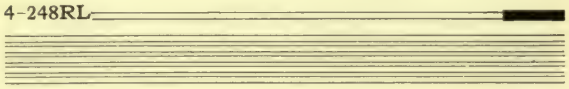
4–20RL



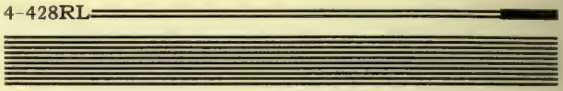
4–40RL



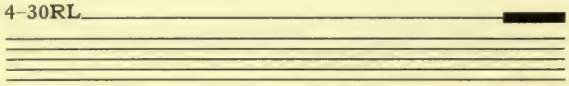
4–248RL



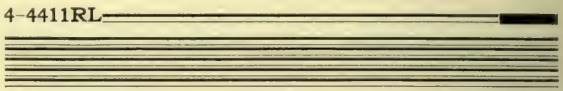
4–428RL



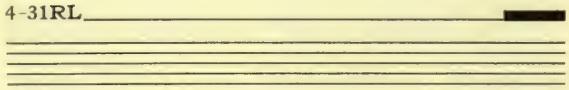
4–30RL



4–4411RL



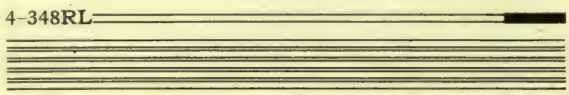
4–31RL



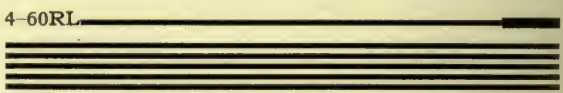
4–5318RL



4–348RL



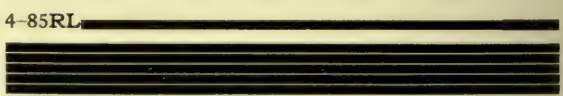
4–60RL



4–161RL

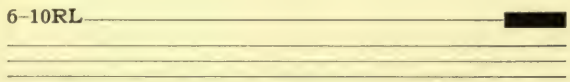


4–85RL

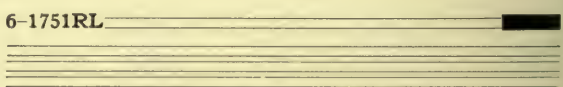


6-Point

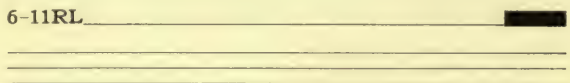
6–10RL



6–1751RL



6–11RL



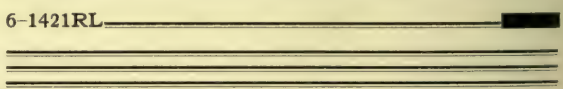
6–181RL



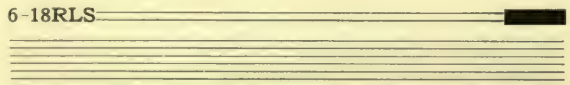
6–18RL



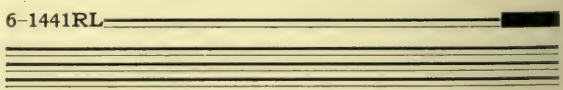
6–1421RL



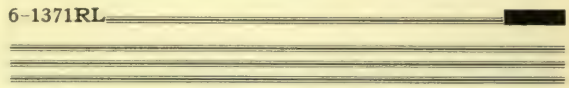
6–18RLS



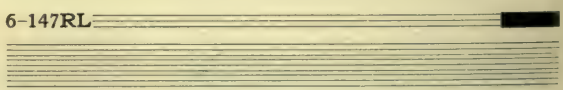
6–1441RL



6–1371RL



6–147RL



6–1418RL



6–1458RL



6–1618RL



6–1571RL



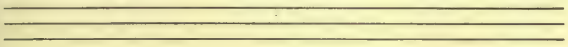
Note: These Rule Matrices are not interchangeable for different point-size Molds; for example, any two-point Rule Matrix can be used with any two-point Rule Mold, but a two-point Matrix cannot be used with the six-point Rule Mold.

Monotype Rules

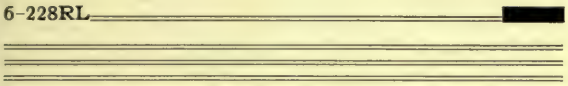
Matrices for Continuous Lead and Rule Molds

6-Point

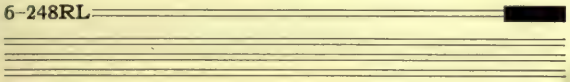
6–20RL



6–228RL



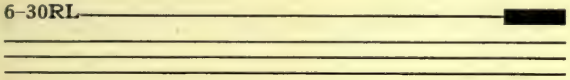
6–248RL



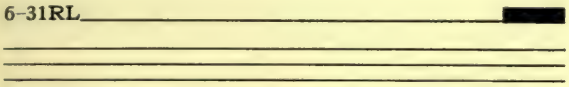
6–2425RL



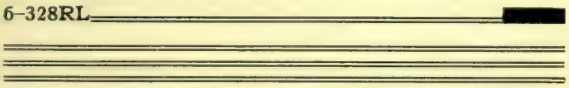
6–30RL



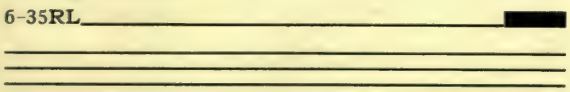
6–31RL



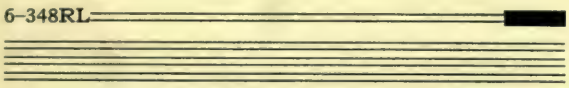
6–328RL



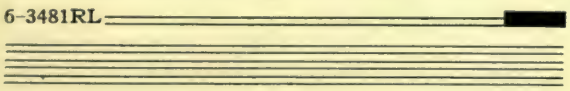
6–35RL



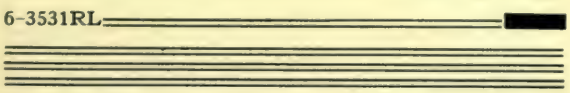
6–348RL



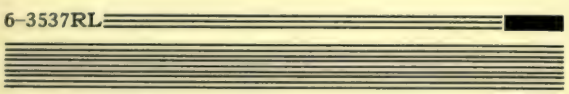
6–3481RL



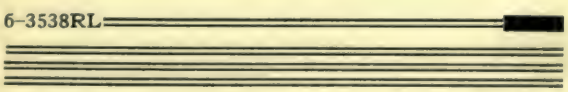
6–3531RL



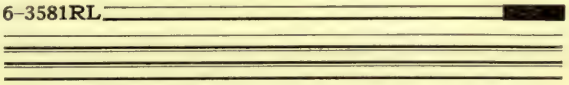
6–3537RL



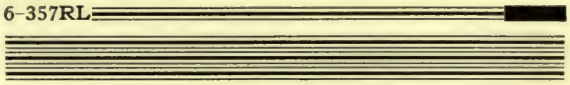
6–3538RL



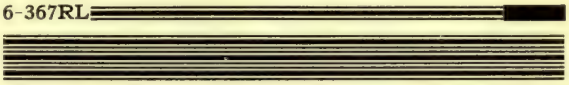
6–3581RL



6–357RL



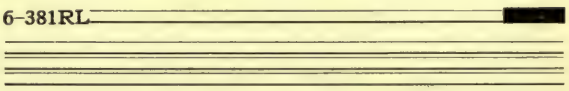
6–367RL



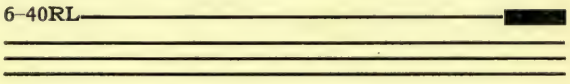
6–371RL



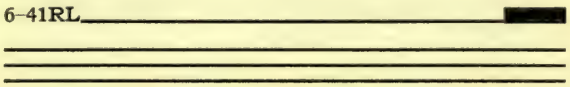
6–381RL



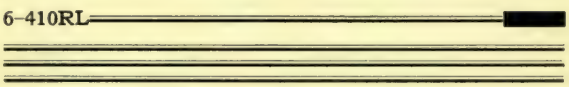
6–40RL



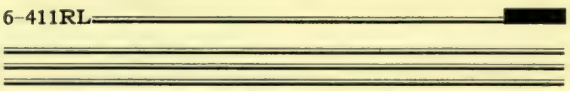
6–41RL



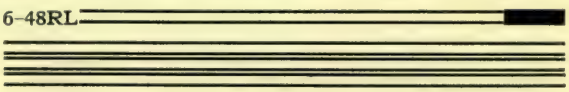
6–410RL



6–411RL



6–48RL



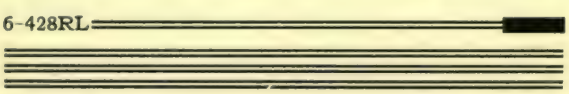
6–4225RL



6–4245RL



6–428RL



Note: These Rule Matrices are not interchangeable for different point-size Molds; for example, any two-point Rule Matrix can be used with any two-point Rule Mold, but a two-point Matrix cannot be used with the six-point Rule Mold.

Monotype Rules

Matrices for Continuous Lead and Rule Molds

6-Point

6–4281RL

6–448RL

6–4411RL

6–4481RL

6–4611RL

6–47RL

6–517RL

6–51RL

6–5418RL

6–5618RL

6–581RL

6–60RL

6–61RL

6–621RL

6–610RL

6–620RL

6–633RL

6–648RL

6–6468RL

6–68RL

6–758RL

6–80RL

6–81RL

6–844RL

6–91RL

6–921RL

6–938RL

6–95RL

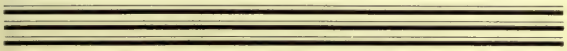
Note: These Rule Matrices are not interchangeable for different point-size Molds; for example, any two-point Rule Matrix can be used with any two-point Rule Mold, but a two-point Matrix cannot be used with the six-point Rule Mold.

Monotype Rules

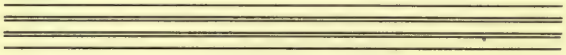
Matrices for Continuous Lead and Rule Molds

6-Point

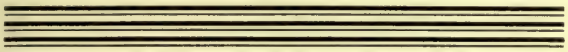
6–5318RL



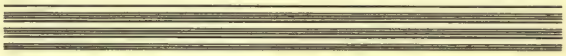
6–388RL



6–5331RL

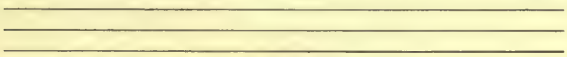


6–3562RL



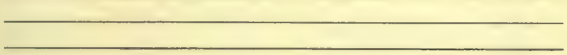
8-Point

8–10RL

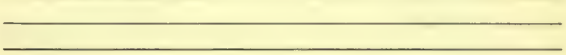


10-Point

10–10RL



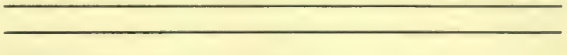
10–20RL



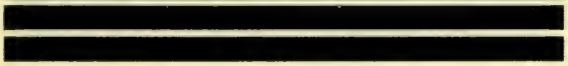
10–18RL



10–30RL



10–870RL



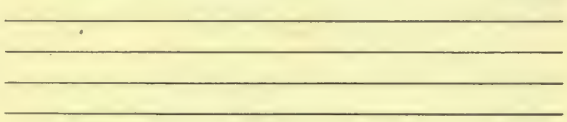
Note: These Rule Matrices are not interchangeable for different point-size Molds; for example, any two-point Rule Matrix can be used with any two-point Rule Mold, but a two-point Matrix cannot be used with the six-point Rule Mold.

Monotype Rules

Matrices for Continuous Lead and Rule Molds

12-Point

12–10RL



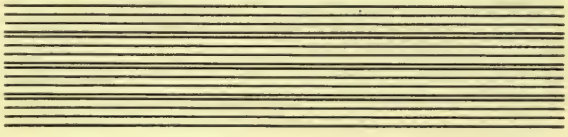
12–18RL



12–3525RL



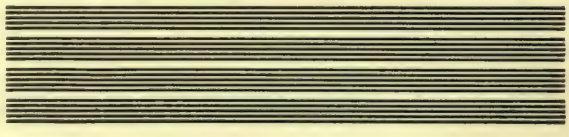
12–3556RL



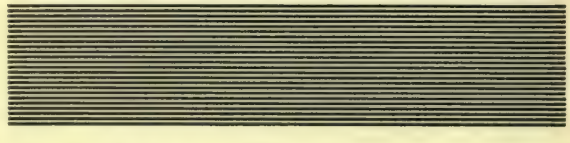
12–4261RL



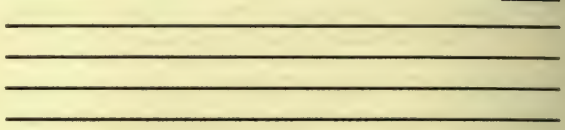
12–4251RL



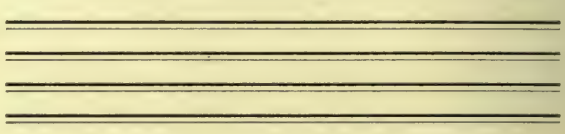
12–424RL



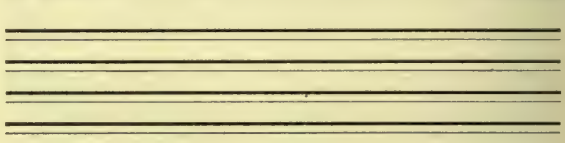
12–40RL



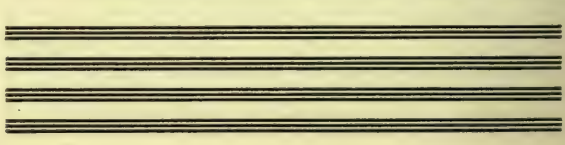
12–144RL



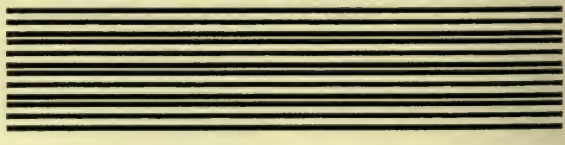
12–164RL



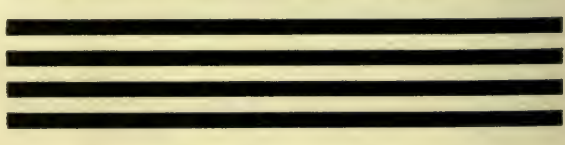
12–4271RL



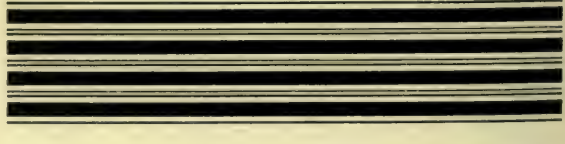
12–657RL



12–961RL



12–9437RL



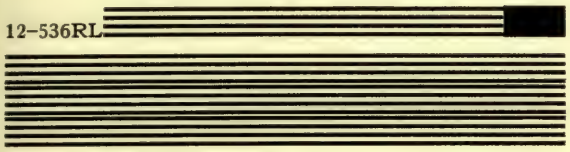
Note: These Rule Matrices are not interchangeable for different point-size Molds; for example, any two-point Rule Matrix can be used with any two-point Rule Mold, but a two-point Matrix cannot be used with the six-point Rule Mold.

Monotype Rules

Matrices for Continuous Lead and Rule Molds

12-Point

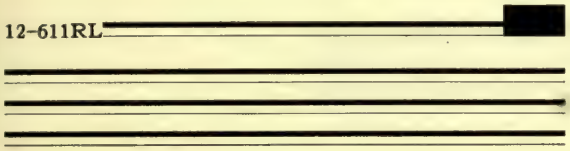
12–536RL



12–9676RL



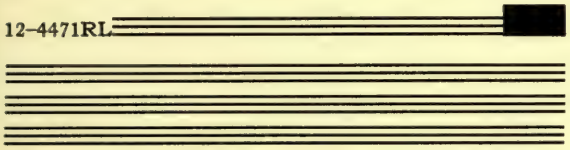
12–611RL



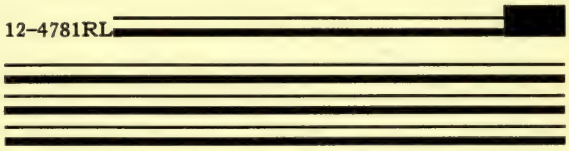
12–740RL



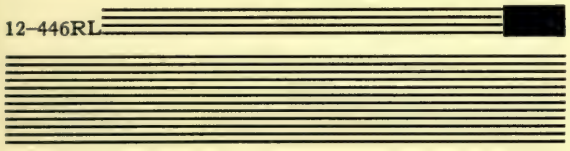
12–4471RL



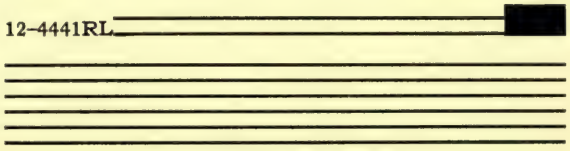
12–4781RL



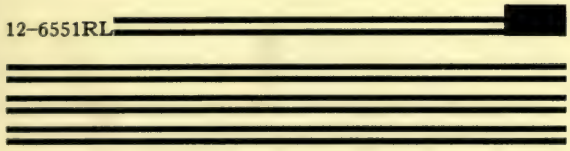
12–446RL



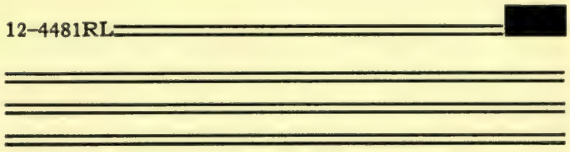
12–4441RL



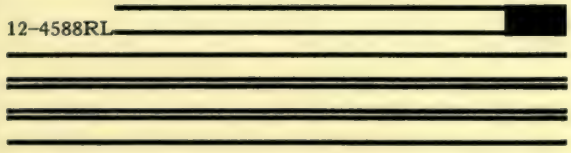
12–6551RL



12–4481RL



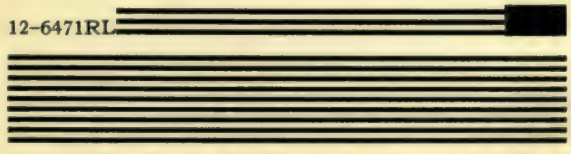
12–4588RL



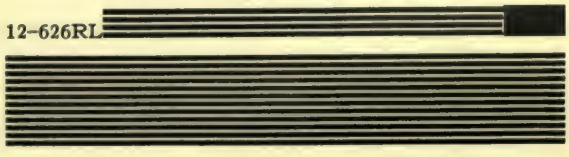
12–9504RL



12–6471RL



12–626RL

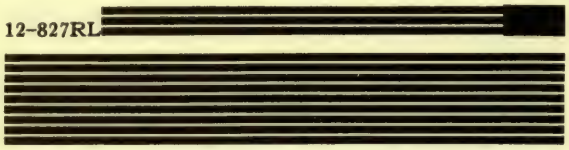


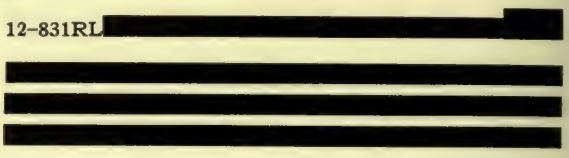
Note: These Rule Matrices are not interchangeable for different point-size Molds; for example, any two-point Rule Matrix can be used with any two-point Rule Mold, but a two-point Matrix cannot be used with the six-point Rule Mold.

Monotype Rules

Matrices for Continuous Lead and Rule Molds

12-Point

12–827RL 

12–831RL 

12–881RL 

Note: These Rule Matrices are not interchangeable for different point-size Molds; for example, any two-point Rule Matrix can be used with any two-point Rule Mold, but a two-point Matrix cannot be used with the six-point Rule Mold.

Monotype Corner Pieces

Matching Monotype Rules made on Continuous Lead and Rule Molds

12-Point Composition Corner Pieces to Match 6-Point Lead and Rule Matrices

12LR–10N to match 6–10RL

12LS–10N to match 6–10RL

12LR–11N to match 6–11RL

12LS–11N to match 6–11RL

12LR–18N to match 6–18RL

12LR–1421N to match 6–1421RL

12LS–1421N to match 6–1421RL

12LR–1441N to match 6–1441RL

12LS–1441N to match 6–1441RL

12LR–1571N to match 6–1571RL

12LS–1571N to match 6–1571RL

12LR–147N to match 6–147RL

12LS–147N to match 6–147RL

12LR–1458N to match 1458RL

12LR–1618N to match 6–1618RL

12LS–1618N to match 1618RL

12LR–181N to match 6–181RL

12LS–181N to match 6–181RL

12LR–31N to match 6–31RL

12LR–35N to match 6–35RL

12LS–35N to match 6–35RL

12LS–348N to match 348RL

12LR–3481N to match 6–3481RL

12LS–3481N to match 6–3481RL

12LR–357N to match 6–357RL

12LS–357N to match 6–357RL

12LS–3531N to match 6–3531RL

12LR–3537N to match 3537RL

12LS–3537N to match 6–3537RL

12LR–40N to match 6–40RL

12LR–41N to match 6–41RL

12LS–41N to match 6–41RL

12LD–41N to match 6–41RL

12LR–48N to match 6–48RL

12LS–48N to match 6–48RL

12LD–48N to match 6–48RL

12LR–47N to match 6–47RL

12LS–47N to match 6–47RL

12LR–411N to match 6–411RL

12LS–411N to match 6–411RL

12LR–428N to match 6–428RL

12LS–428N to match 6–428RL

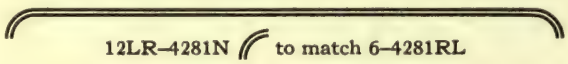
Monotype Corner Pieces

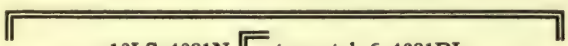
Matching Monotype Rules made on Continuous Lead and Rule Molds

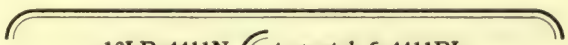
12-Point Composition Corner Pieces to Match 6-Point Lead and Rule Matrices

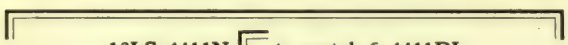

12LR–4225N to match 4225RL

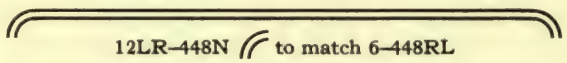

12LR–4245N to match 4245RL

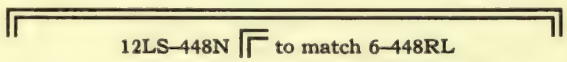

12LR–4281N to match 6–4281RL

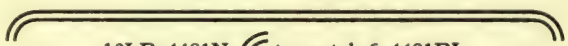

12LS–4281N to match 6–4281RL

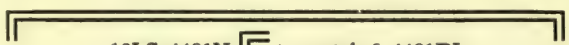

12LR–4411N to match 6–4411RL

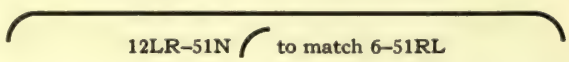

12LS–4411N to match 6–4411RL

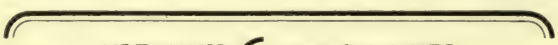

12LR–448N to match 6–448RL

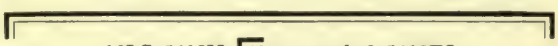

12LS–448N to match 6–448RL

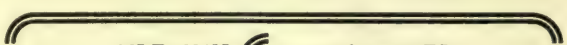

12LR–4481N to match 6–4481RL

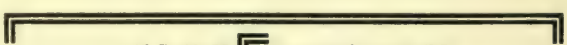

12LS–4481N to match 6–4481RL

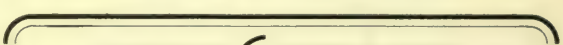

12LR–51N to match 6–51RL

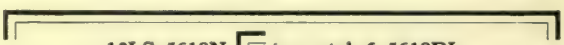

12LR–5418N to match 6–5418RL


12LS–5418N to match 6–5418RL

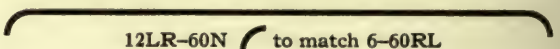

12LR–581N to match 6–581RL

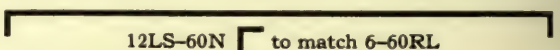

12LS–581N to match 6–581RL

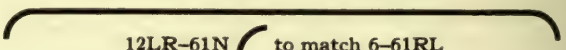

12LR–5618N to match 6–5618RL

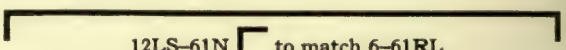

12LS–5618N to match 6–5618RL

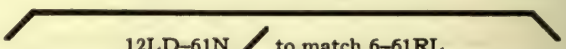

12LD–5618N to match 6–5618RL

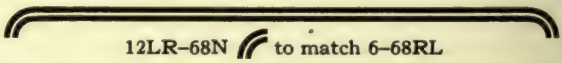

12LR–60N to match 6–60RL

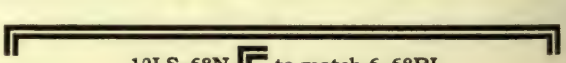

12LS–60N to match 6–60RL

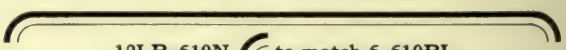

12LR–61N to match 6–61RL

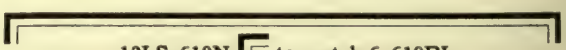

12LS–61N to match 6–61RL

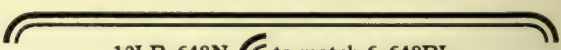

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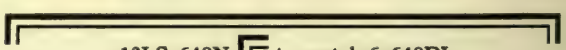

12LR–68N to match 6–68RL

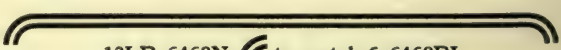

12LS–68N to match 6–68RL

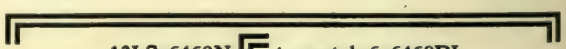

12LR–610N to match 6–610RL


12LS–610N to match 6–610RL

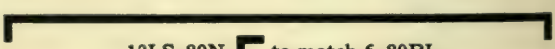

12LR–648N to match 6–648RL

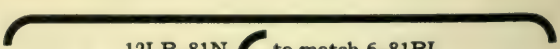

12LS–648N to match 6–648RL

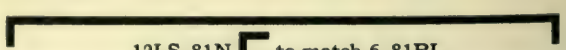

12LR–6468N to match 6–6468RL


12LS–6468N to match 6–6468RL


12LR–80N to match 6–80RL


12LS–80N to match 6–80RL


12LR–81N to match 6–81RL

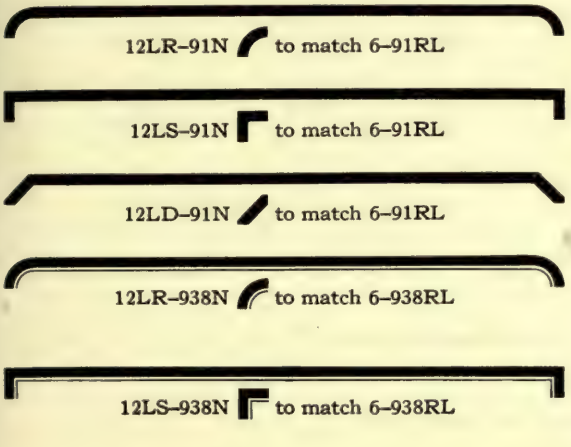

12LS–81N to match 6–81RL


12LD–81N to match 6–81RL

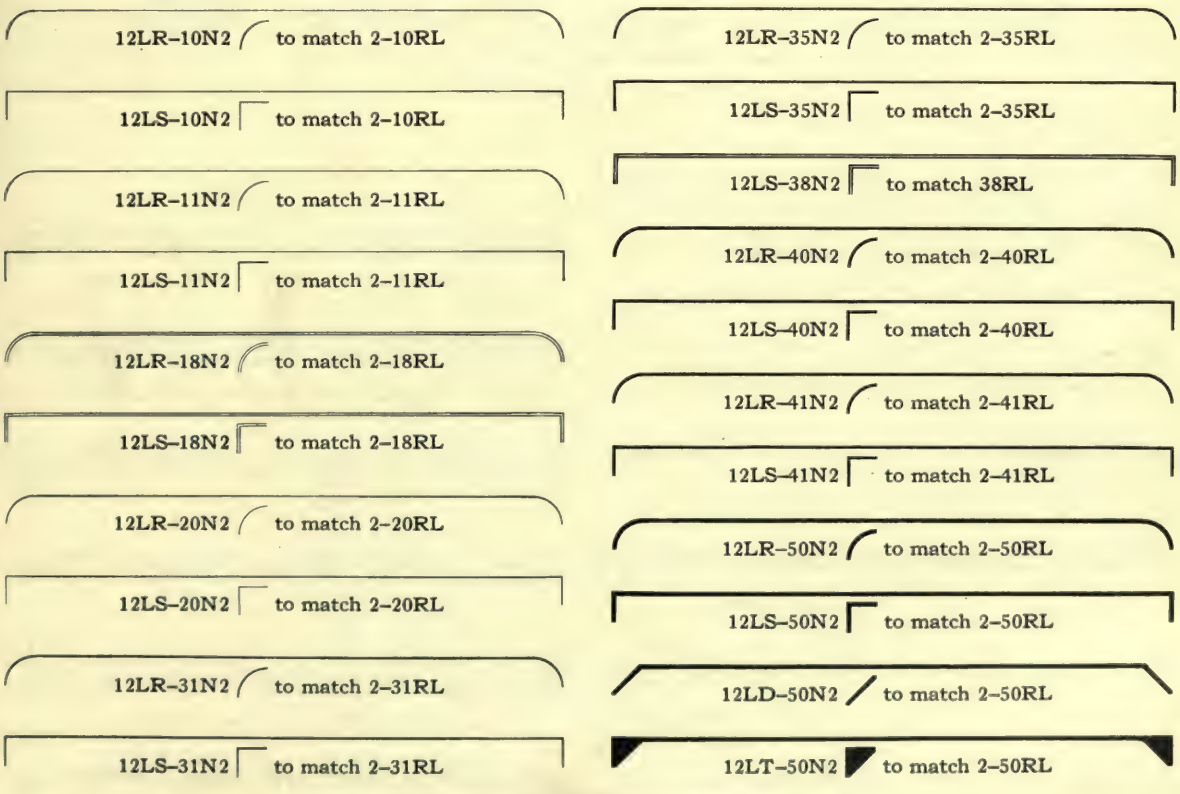
Monotype Corner Pieces

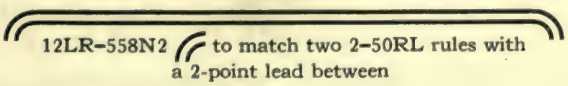
Matching Monotype Rules made on Continuous Lead and Rule Molds

12-Point Composition Corner Pieces to Match 6-Point Lead and Rule Matrices



12-Point Composition Corner Pieces to Match 2-Point Lead and Rule Matrices

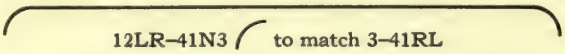


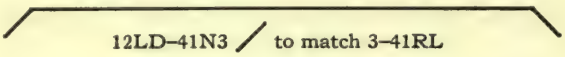


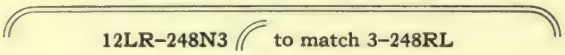
Monotype Corner Pieces

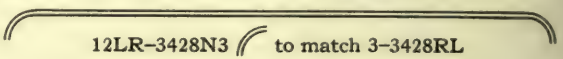
Matching Monotype Rules made on Continuous Lead and Rule Molds

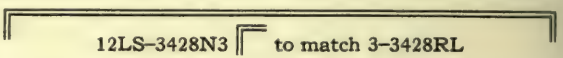
12-Point Composition Corner Pieces to Match 3-Point Lead and Rule Matrices

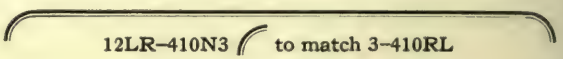

12LR–41N3 to match 3–41RL

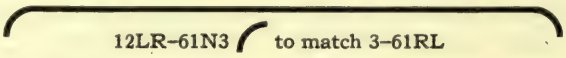

12LD–41N3 to match 3–41RL

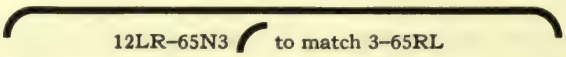

12LR–248N3 to match 3–248RL

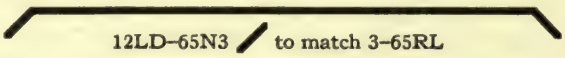

12LR–3428N3 to match 3–3428RL


12LS–3428N3 to match 3–3428RL

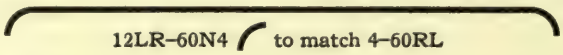

12LR–410N3 to match 3–410RL


12LR–61N3 to match 3–61RL

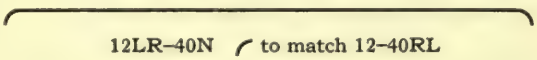

12LR–65N3 to match 3–65RL

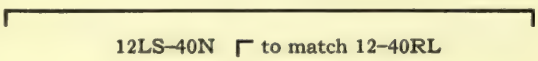

12LD–65N3 to match 3–65RL

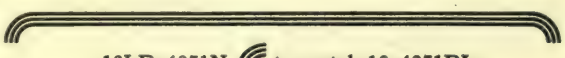
12-Point Composition Corner Pieces to Match 4-Point Lead and Rule Matrices

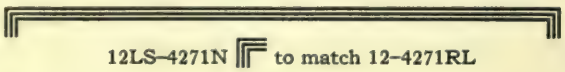

12LR–60N4 to match 4–60RL

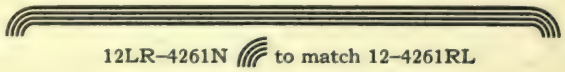
12-Point Composition Corner Pieces to Match 12-Point Lead and Rule Matrices

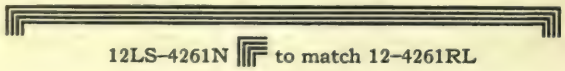

12LR–40N to match 12–40RL


12LS–40N to match 12–40RL

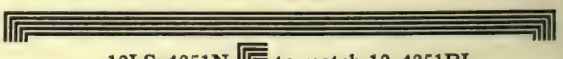

12LR–4271N to match 12–4271RL

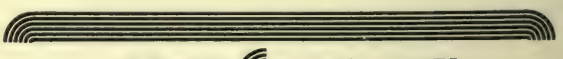

12LS–4271N to match 12–4271RL


12LR–4261N to match 12–4261RL


12LS–4261N to match 12–4261RL


12LR–4251N to match 12–4251RL


12LS–4251N to match 12–4251RL


12LR–424N to match 12–424RL


12LS–424N to match 12–424RL


12LR–536N to match 12–536RL


12LS–536N to match 12–536RL


12LR–961N to match 12–961RL


12LS–961N to match 12–961RL

Monotype Corner Pieces

Matching Monotype Rules made on Continuous Lead and Rule Molds

12-Point Electro Display Corner Pieces to Match 2-Point Lead and Rule Matrices

12LR–10–2 to match 2–10RL

12LS–10–2 to match 2–10RL

12LR–11–2 to match 2–11RL

12LR–20–2 to match 2–20RL

12LR–35–2 to match 2–35RL

12LS–35–2 to match 2–35RL

12LR–40–2 to match 2–40RL

12LR–41–2 to match 2–41RL

12LS–41–2 to match 2–41RL

12LD–41–2 to match 2–41RL

12LR–50–2 to match 2–50RL

12LS–50–2 to match 2–50RL

12LD–50–2 to match 2–50RL

12LT–50–2 to match 2–50RL

12-Point Electro Display Corner Pieces to Match 3-Point Lead and Rule Matrices

12LR–10–3 to match 3–10RL

12-Point Electro Display Corner Pieces to Match 6-Point Lead and Rule Matrices

12LR–10 to match 6–10RL

12LS–10 to match 6–10RL

12LR–11 to match 6–11RL

12LR–1441 to match 6–1441RL

12LR–147 to match 6–147RL

12LR–1571 to match 6–1571RL

12LR–181 to match 6–181RL

12LR–35 to match 6–35RL

12LS–35 to match 6–35RL

12LR–357 to match 6–357RL

12LS–357 to match 6–357RL

12LR–3531 to match 6–3531RL

12LS–3531 to match 6–3531RL

12LR–41 to match 6–41RL

12LD–41 to match 6–41RL

12LR–47 to match 6–47RL

12LS–47 to match 6–47RL

12LR–4225 to match 6–4225RL

12LS–4225 to match 6–4225RL

Monotype Corner Pieces

Matching Monotype Rules made on Continuous Lead and Rule Molds

12-Point Electro-Display Corner Pieces to Match 6-Point Lead and Rule Matrices

12LR–4281 to match 6–4281RL

12LS–4281 to match 6–4281RL

12LR–448 to match 6–448RL

12LR–51 to match 6–51RL

12LR–5418 to match 6–5418RL

12LR–61 to match 6–61RL

12LS–61 to match 6–61RL

12LD–61 to match 6–61RL

12LR–68 to match 6–68RL

12LS–68 to match 6–68RL

12LR–610 to match 6–610RL

12LR–6468 to match 6–6468RL

12LR–80 to match 6–80RL

12LR–81 to match 6–81RL

12LD–81 to match 6–81RL

12LR–91 to match 6–91RL

12LR–938 to match 6–938RL

12LS–938 to match 6–938RL

12LR–95 to match 6–95RL

12LS–95 to match 6–95RL

12LD–95 to match 6–95RL

12-Point Electro-Display Corner Pieces to Match 12-Point Lead and Rule Matrices

12LR–424 to match 12–424RL

12LS–424 to match 12–424RL

12LR–536 to match 12–536RL

12LS–536 to match 12–536RL

12LR–4271 to match 12–4271RL

18-Point Electro-Display Corner Pieces to Match 2-Point Lead and Rule Matrices

18LS–18–2 to match 2–18RL

18LR–20–2 to match 2–20RL

18LS–20–2 to match 2–20RL

18LS–31–2 to match 2–31RL

18LR–50–2 to match 2–50RL

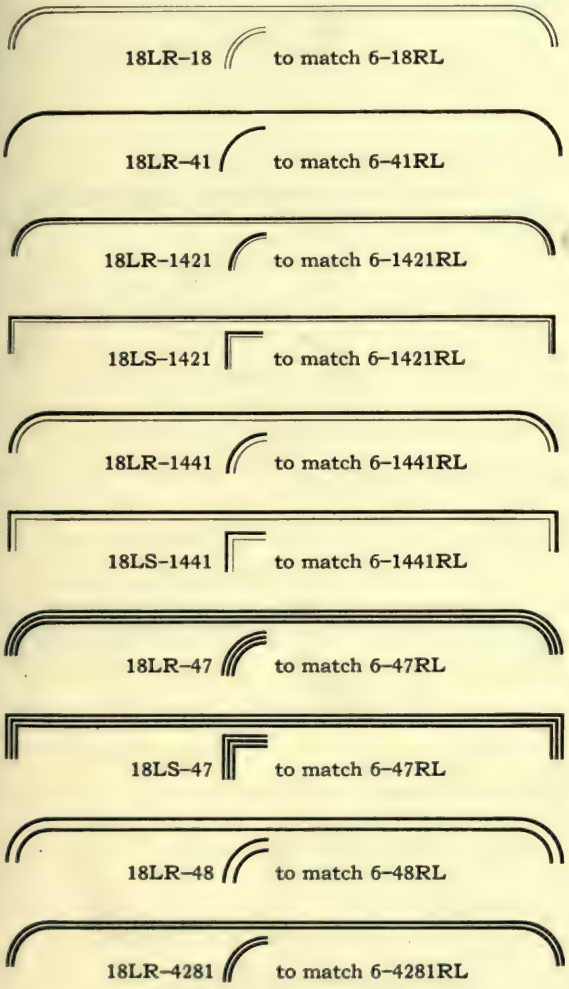
18LS–50–2 to match 2–50RL

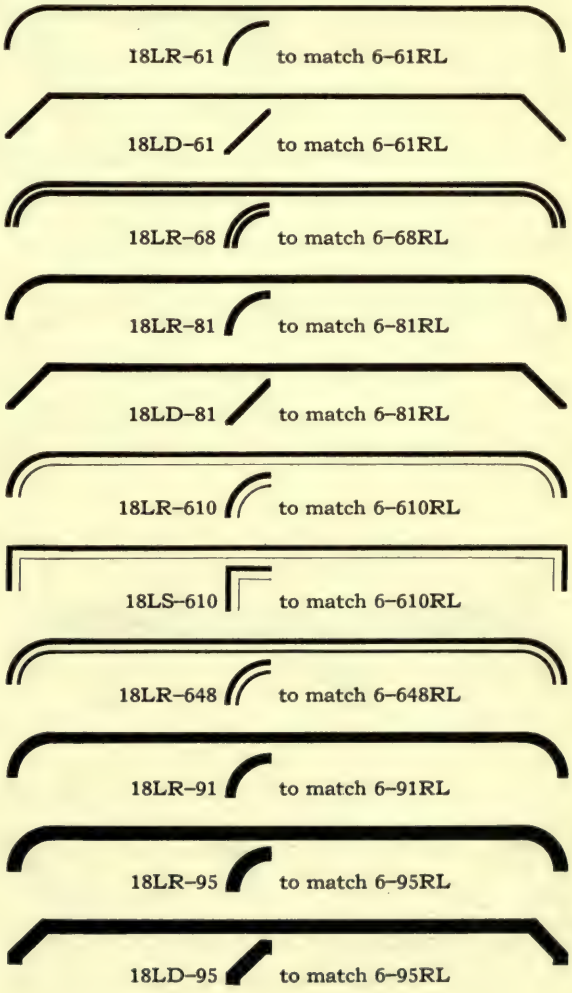
18LT–50–2 to match 2–50RL

Monotype Corner Pieces

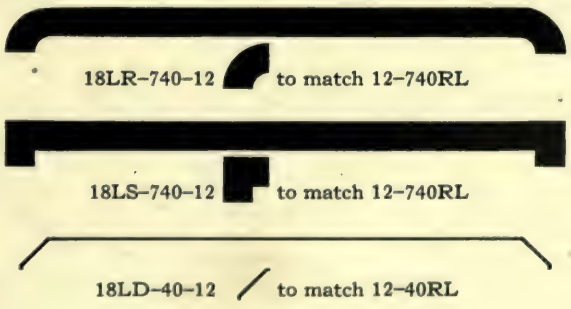
Matching Monotype Rules made on Continuous Lead and Rule Molds

18-Point Electro Display Corner Pieces to Match 6-Point Lead and Rule Matrices





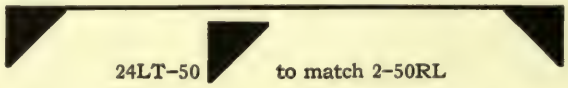
18-Point Electro Display Corner Pieces to Match 12-Point Lead and Rule Matrices



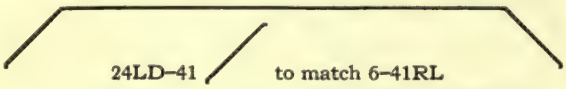
Monotype Corner Pieces

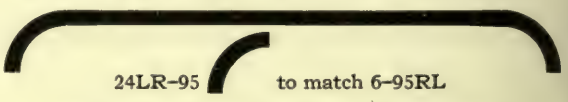
Matching Monotype Rules made on Continuous Lead and Rule Molds

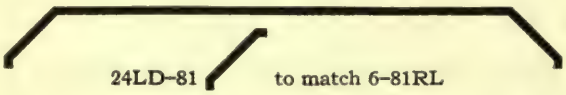
24-Point Sorts Corner Pieces to Match 2-Point Lead and Rule Matrices



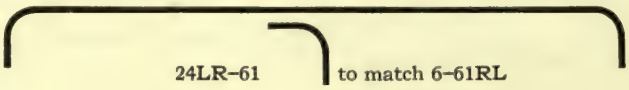
24-Point Sorts Corner Pieces to Match 6-Point Lead and Rule Matrices



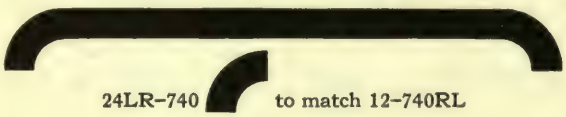






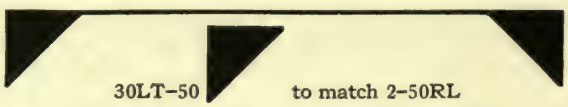


24-Point Sorts Corner Pieces to Match 12-Point Lead and Rule Matrices





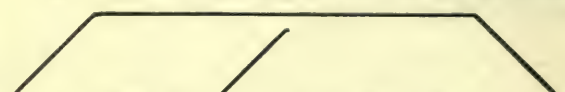
30-Point Sorts Corner Pieces to Match 2-Point Lead and Rule Matrices



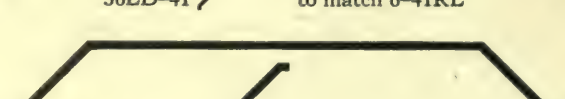
36-Point Sorts Corner Pieces to Match 2-Point Lead and Rule Matrices

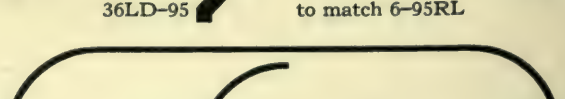


36-Point Sorts Corner Pieces to Match 6-Point Lead and Rule Matrices









Monotype Corner Pieces

Matching Monotype Rules made on Continuous Lead and Rule Molds

6 x 36-Point Sorts Corner Pieces to Match 2-Point Lead and Rule Matrices

6 x 36LR–10 No. 1 to match 2–10RL

6 x 36LS–10 No. 1 to match 2–10RL

6 x 36LR–50 No. 1 to match 2–50RL

6 x 36LD–50 No. 1 to match 2–50RL

12 x 36-Point Sorts Corner Pieces to Match 2-Point Lead and Rule Matrices

12 x 36LD–50 No. 1 to match 2–50RL

12 x 36LT–50 No. 1 to match 2–50RL

6 x 36-Point Sorts Corner Pieces to Match 3-Point Lead and Rule Matrices

6 x 36LR–65 No. 1 to match 3–65RL

6 x 36LS–65 No. 1 to match 3–65RL

6 x 36-Point Sorts Corner Pieces to Match 6-Point Lead and Rule Matrices

6 x 36LR–10 No. 1 to match 6–10RL

6 x 36LS–10 No. 1 to match 6–10RL

6 x 36LR–11 No. 1 to match 6–11RL

6 x 36LR–11 No. 2 to match 6–11RL

6 x 36LR–18 No. 1 to match 6–18RL

6 x 36LR–18 No. 2 to match 6–18RL

6 x 36LR–1618 No. 1 to match 6–1618RL

6 x 36LR–1618 No. 2 to match 6–1618RL

6 x 36LS–1618 No. 1 to match 6–1618RL

6 x 36LS–1618 No. 2 to match 6–1618RL

6 x 36LR–1751 No. 2 to match 6–1751RL

6 x 36LR–181 No. 1 to match 6–181RL

6 x 36LR–181 No. 2 to match 6–181RL

6 x 36LR–1441 No. 1 to match 6–1441RL

6 x 36LS–1441 No. 1 to match 6–1441RL

6 x 36LR–147 No. 1 to match 6–147RL

6 x 36LR–147 No. 2 to match 6–147RL

6 x 36LS–147 No. 1 to match 6–147RL

6 x 36LR–1571 No. 1 to match 6–1571RL

6 x 36LS–1571 No. 1 to match 6–1571RL

6 x 36LR–20 No. 1 to match 6–20RL

6 x 36LS–20 No. 1 to match 6–20RL

Monotype Corner Pieces

Matching Monotype Rules made on Continuous Lead and Rule Molds

6 x 36-Point Sorts Corner Pieces to Match 6-Point Lead and Rule Matrices

6 x 36LR–3481 No. 1 to match 6–3481RL

6 x 36LS–3481 No. 1 to match 6–3481RL

6 x 36LR–3531 No. 1 to match 6–3531RL

6 x 36LS–3531 No. 1 to match 6–3531RL

6 x 36LR–3537 No. 1 to match 6–3537RL

6 x 36LR–3537 No. 2 to match 6–3537RL

6 x 36LR–357 No. 1 to match 6–357RL

6 x 36LS–357 No. 1 to match 6–357RL

6 x 36LS–357 No. 2 to match 6–357RL

6 x 36LR–367 No. 1 to match 6–367RL

6 x 36LS–367 No. 1 to match 6–367RL

6 x 36LR–41 No. 1 to match 6–41RL

6 x 36LR–41 No. 2 to match 6–41RL

6 x 36LS–41 No. 1 to match 6–41RL

6 x 36LS–41 No. 2 to match 6–41RL

6 x 36LR–4225 No. 1 to match 6–4225RL

6 x 36LS–4225 No. 1 to match 6–4225RL

6 x 36LR–4245 No. 1 to match 6–4245RL

6 x 36LR–4281 No. 1 to match 6–4281RL

6 x 36LR–4281 No. 2 to match 6–4281RL

6 x 36LS–4281 No. 1 to match 6–4281RL

6 x 36LS–4281 No. 2 to match 6–4281RL

6 x 36LR–448 No. 1 to match 6–448RL

6 x 36LR–448 No. 2 to match 6–448RL

6 x 36LS–448 No. 1 to match 6–448RL

6 x 36LR–4411 No. 1 to match 6–4411RL

6 x 36LR–4411 No. 2 to match 6–4411RL

6 x 36LS–4411 No. 1 to match 6–4411RL

6 x 36LS–4411 No. 2 to match 6–4411RL

6 x 36LR–4481 No. 1 to match 6–4481RL

6 x 36LR–4481 No. 2 to match 6–4481RL

6 x 36LS–4481 No. 1 to match 6–4481RL

Monotype Corner Pieces

Matching Monotype Rules made on Continuous Lead and Rule Molds

6 x 36-Point Sorts Corner Pieces to Match 6-Point Lead and Rule Matrices

6 x 36LR–47 No. 1  to match 6–47RL

6 x 36LR–47 No. 2  to match 6–47RL

6 x 36LS–47 No. 1  to match 6–47RL

6 x 36LS–47 No. 2  to match 6–47RL

6 x 36LR–51 No. 1 to match 6–51RL

6 x 36LR–5418 No. 1 to match 6–5418RL

6 x 36LS–5418 No. 1 to match 6–5418RL

6 x 36LR–5618 No. 1 to match 6–5618RL

6 x 36LR–5618 No. 2  to match 6–5618RL

6 x 36LS–5618 No. 1  to match 6–5618RL

6 x 36LS–5618 No. 2  to match 6–5618RL

6 x 36LR–581 No. 1  to match 6–581RL

6 x 36LR–61 No. 1  to match 6–61RL

6 x 36LR–61 No. 2 to match 6–61RL

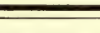
6 x 36LS–61 No. 1 to match 6–61RL

6 x 36LS–61 No. 2 to match 6–61RL

6 x 36LD–61 No. 1 to match 6–61RL

6 x 36LR–610 No. 1  to match 6–610RL

6 x 36LR–610 No. 2  to match 6–610RL

6 x 36LS–610 No. 1  to match 6–610RL

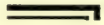
6 x 36LS–610 No. 2  to match 6–610RL

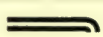
6 x 36LR–633 No. 1 to match 6–633RL

6 x 36LS–633 No. 1 to match 6–633RL

6 x 36LR–648 No. 1 to match 6–648RL

6 x 36LS–648 No. 1  to match 6–648RL

6 x 36LR–6468 No. 1  to match 6–6468RL

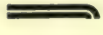
6 x 36LR–6468 No. 2  to match 6–6468RL

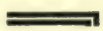
6 x 36LS–6468 No. 1  to match 6–6468RL

6 x 36LS–6468 No. 2  to match 6–6468RL

6 x 36LR–68 No. 1 to match 6–68RL

6 x 36LS–68 No. 1 to match 6–68RL

6 x 36 LR–758 No. 1  to match 6–758RL

6 x 36LR–758 No. 2  to match 6–758RL

Monotype Corner Pieces

Matching Monotype Rules made on Continuous Lead and Rule Molds

6 x 36-Point Sorts Corner Pieces to Match 6-Point Lead and Rule Matrices

6 x 36LR–81 No. 1 to match 6–81RL

6 x 36LR–81 No. 2 to match 6–81RL

6 x 36LS–81 No. 1 to match 6–81RL

6 x 36LS–81 No. 2 to match 6–81RL

6 x 36LR–91 No. 1 to match 6–91RL

6 x 36LR–91 No. 2 to match 6–91RL

6 x 36LR–938 No. 1 to match 6–938RL

6 x 36LR–938 No. 2 to match 6–938RL

6 x 36LS–938 No. 1 to match 6–938RL

6 x 36LS–938 No. 2 to match 6–938RL

6 x 36LR–95 No. 1 to match 6–95RL

6 x 36LR–95 No. 2 to match 6–95RL

6 x 36LS–95 No. 1 to match 6–95RL

6 x 36LS–95 No. 2 to match 6–95RL

12 x 36-Point Sorts Corner Pieces to Match 6-Point Lead and Rule Matrices

12 x 36LD–10 No. 1 to match 6–10RL

12 x 36LD–41 No. 1 to match 6–41RL

12 x 36LD–41 No. 2 to match 6–41RL

12 x 36LR–5618 No. 1 to match 6–5618RL

12 x 36LS–5618 No. 1 to match 6–5618RL

12 x 36LR–61 No. 1 to match 6–61RL

12 x 36LR–61 No. 2 to match 6–61RL

12 x 36LS–61 No. 1 to match 6–61RL

12 x 36LS–61 No. 2 to match 6–61RL

12 x 36LD–61 No. 1 to match 6–61RL

12 x 36LD–61 No. 2 to match 6–61RL

12 x 36LR–610 No. 1 to match 6–610RL

12 x 36LR–610 No. 2 to match 6–610RL

12 x 36LS–610 No. 1 to match 6–610RL

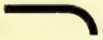
12 x 36LS–610 No. 2 to match 6–610RL

12 x 36LS–6468 No. 1 to match 6–6468RL

Monotype Corner Pieces

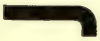
Matching Monotype Rules made on Continuous Lead and Rule Molds

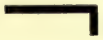
12 x 36-Point Sorts Corner Pieces to Match 6-Point Lead and Rule Matrices

12 x 36LR–81 No. 1  to match 6–81RL

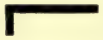
12 x 36LR–938 No. 2  to match 6–938RL

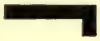
12 x 36LR–81 No. 2  to match 6–81RL

12 x 36LR–95 No. 1  to match 6–95RL

12 x 36LS–81 No. 1  to match 6–81RL

12 x 36LR–95 No. 2  to match 6–95RL

12 x 36LS–81 No. 2  to match 6–81RL

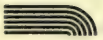
12 x 36LS–95 No. 1  to match 6–95RL

12 x 36LR–938 No. 1  to match 6–938RL

12 x 36LS–95 No. 2  to match 6–95RL

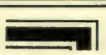
12 x 36LD–95 No. 1  to match 6–95RL

12 x 36-Point Sorts Corner Pieces to Match 12-Point Lead and Rule Matrices

12 x 36LR–424 No. 1  to match 12–424RL

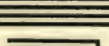
12 x 36LR–9437 No. 1  to match 12–9437RL

12 x 36LS–424 No. 1  to match 12–424RL

12 x 36LS–9437 No. 1  to match 12–9437RL

12 x 36LR–536 No. 1  to match 12–536RL

12 x 36LR–740 No. 1  to match 12–740RL

12 x 36LS–536 No. 1  to match 12–536RL

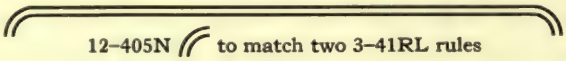
12 x 36LR–740 No. 2  to match 12–740RL

12 x 36LS–740 No. 1  to match 12–740RL

Monotype Corner Pieces

Matching Monotype Rules made on Continuous Lead and Rule Molds

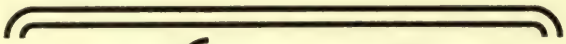
12-Point Corner Pieces to Match Combinations of Monotype Rule



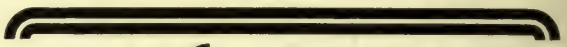
12–405N to match two 3–41RL rules



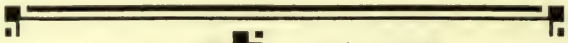
12–521N to match two 6–81RL rules



12–520N to match two 6–61RL rules

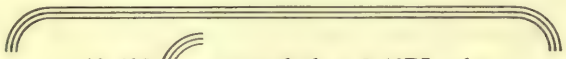


12–522N to match two 6–91RL rules



12–425N to match 6–648RL

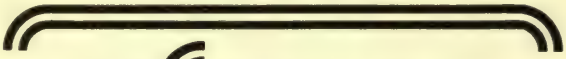
18-Point Corner Pieces to Match Combinations of Monotype Rule



18–406 to match three 2–10RL rules



18–408 to match 6–95RL 6–41RL



18–407 to match two 6–81RL rules

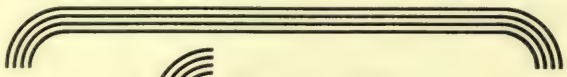


18–440 to match three 6–47RL rules

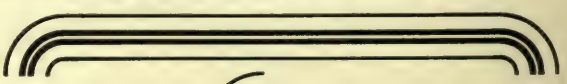


18–441 to match two 6–47RL rules

24-Point Corner Pieces to Match Combinations of Monotype Rule



24–411 to match four 3–41RL rules



24–413 to match 6–41RL 6–68RL 6–41RL

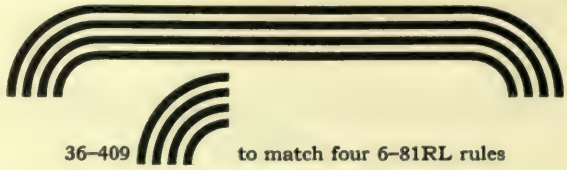


24–412 to match 3–41RL 6–95RL 3–41RL



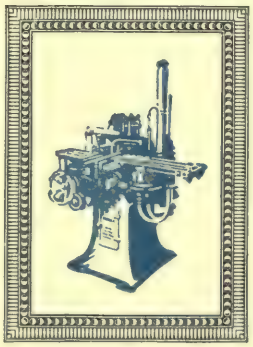
24–414 to match 6–95RL 6–10RL 6–95RL

36-Point Corner Pieces to Match Combinations of Monotype Rule



36–409 to match four 6–81RL rules

MONOTYPE BORDERS *and* ORNAMENTS



The following pages are an advance showing of several hundred Monotype Border Matrices now available. Additional sheets showing borders now in stock, as well as many new borders in preparation, will be sent out as issued.

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Monotype Borders

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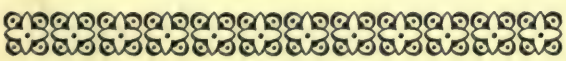




















14 Point No. 121



14 Point No. 122



18 Point No. 27



18 Point No. 26A



18 Point No. 26B



18 Point No. 26C



18 Point No. 118



18 Point No. 25



18 Point No. 120



18 Point No. 119



18 Point No. 114



18 Point No. 28



24 Point No. 114



24 Point No. 28



30 Point No. 114



30 Point No. 28



36 Point No. 114



36 Point No. 28

Monotype Borders

All Border Matrices are rated as Class A, except those otherwise specified



















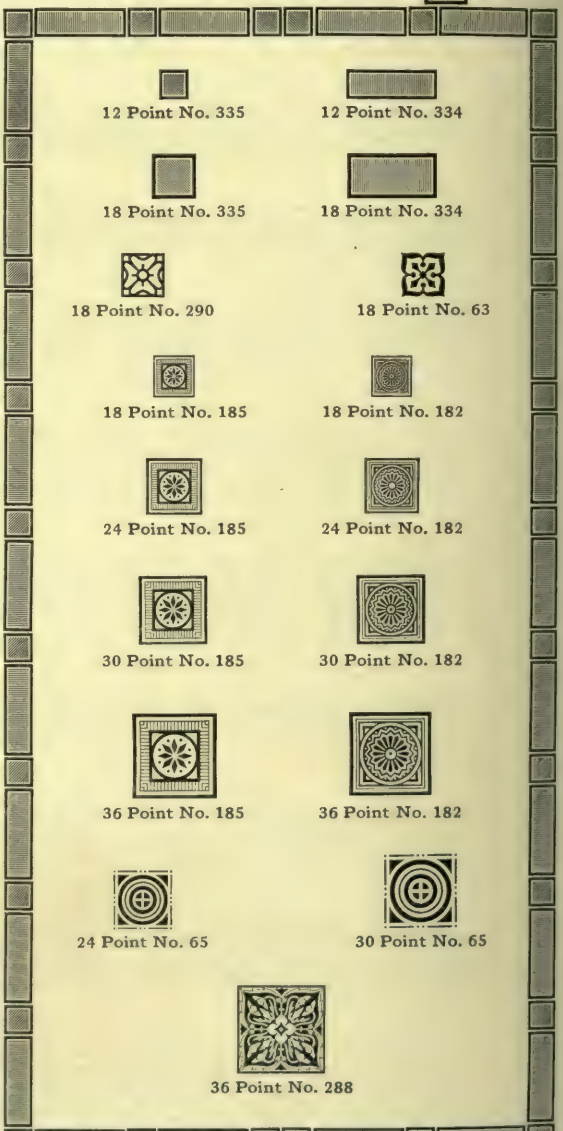








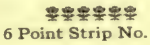




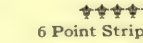
Monotype Borders

All Border Matrices are rated as Class A, except those otherwise specified

6 Point Strip No. 177



6 Point Strip No. 186



6 Point No. 177



6 Point No. 186



8 Point No. 177



8 Point No. 186



10 Point No. 177



10 Point No. 186



12 Point No. 177



12 Point No. 186



14 Point No. 177



14 Point No. 186



18 Point No. 177



18 Point No. 186



24 Point No. 177



24 Point No. 186



30 Point No. 177



30 Point No. 186



36 Point No. 177



36 Point No. 186



Monotype Borders

All Border Matrices are rated as Class A, except those otherwise specified

14 Point No. 175

6 Point Strip No. 178

14 Point No. 178

6 Point No. 178

18 Point No. 175

18 Point No. 178

8 Point No. 178

10 Point No. 178

24 Point No. 175

24 Point No. 178

12 Point No. 178

30 Point No. 175

8 Point No. 175

30 Point No. 178

10 Point No. 175

36 Point No. 175

12 Point No. 175

36 Point No. 178

Monotype Borders

All Border Matrices are rated as Class A, except those otherwise specified

8 Point No. 29

12 Point No. 29



18 Point No. 29



24 Point No. 29



30 Point No. 29



36 Point No. 29



18 Point No. 30



24 Point No. 30



12 Point No. 30



30 Point No. 30



36 Point No. 30



18 Point No. 113



24 Point No. 113



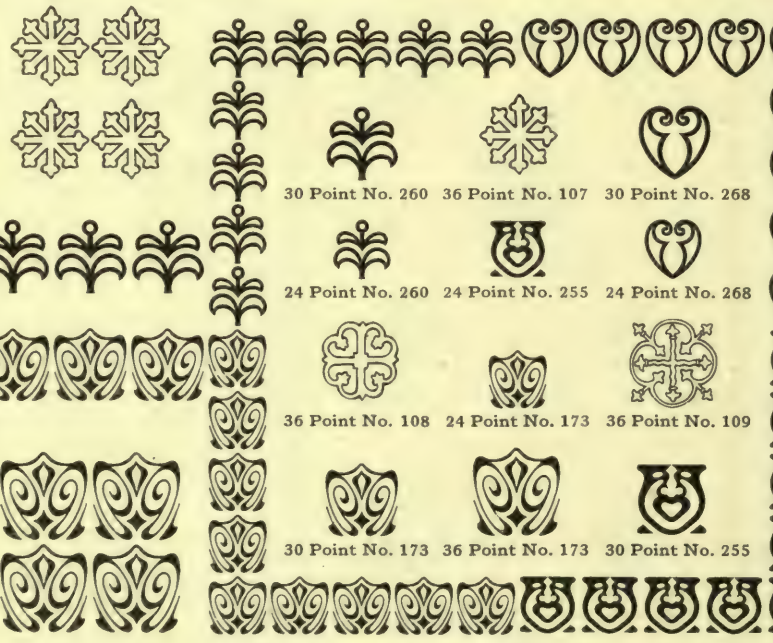
30 Point No. 113

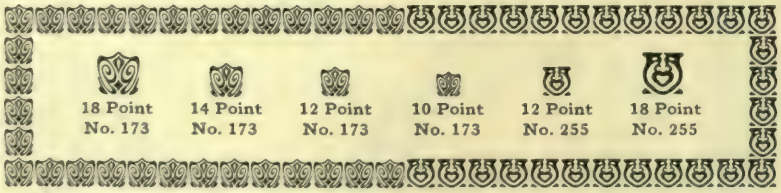


36 Point No. 113

Monotype Borders

All Border Matrices are rated as Class A,
except those otherwise specified





Monotype Borders

All Border Matrices are rated as Class A, except those otherwise specified

14 Point No. 174

6 Point Strip No. 174

14 Point No. 176

6 Point No. 174

18 Point No. 174

8 Point Strip No. 174

18 Point No. 176

8 Point No. 174

24 Point No. 174

10 Point No. 174

24 Point No. 176

12 Point No. 174

30 Point No. 174

8 Point No. 176

30 Point No. 176

10 Point No. 176

36 Point No. 174

12 Point No. 176

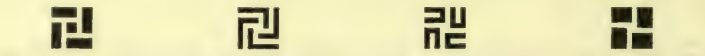
36 Point No. 176

Monotype Borders

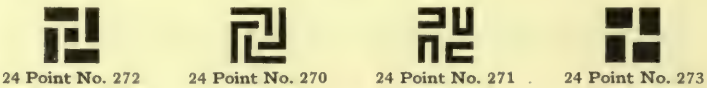
All Border Matrices are rated as Class A, except those otherwise specified



12 Point No. 272 | 14 Point No. 272 | 12 Point No. 270 | 14 Point No. 270 | 12 Point No. 271 | 14 Point No. 271 | 12 Point No. 273 | 14 Point No. 273



18 Point No. 272 | 18 Point No. 270 | 18 Point No. 271 | 18 Point No. 273



24 Point No. 272 | 24 Point No. 270 | 24 Point No. 271 | 24 Point No. 273



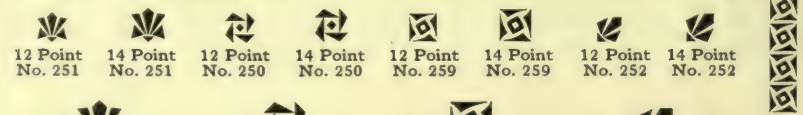


18 Point No. 101

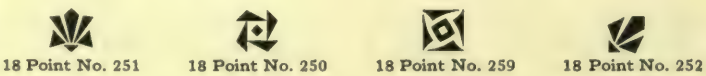




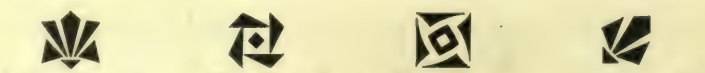
24 Point No. 90



12 Point No. 251 | 14 Point No. 251 | 12 Point No. 250 | 14 Point No. 250 | 12 Point No. 259 | 14 Point No. 259 | 12 Point No. 252 | 14 Point No. 252



18 Point No. 251 | 18 Point No. 250 | 18 Point No. 259 | 18 Point No. 252



24 Point No. 251 | 24 Point No. 250 | 24 Point No. 259 | 24 Point No. 252



12 Point No. 267

18 Point No. 267

Monotype Borders

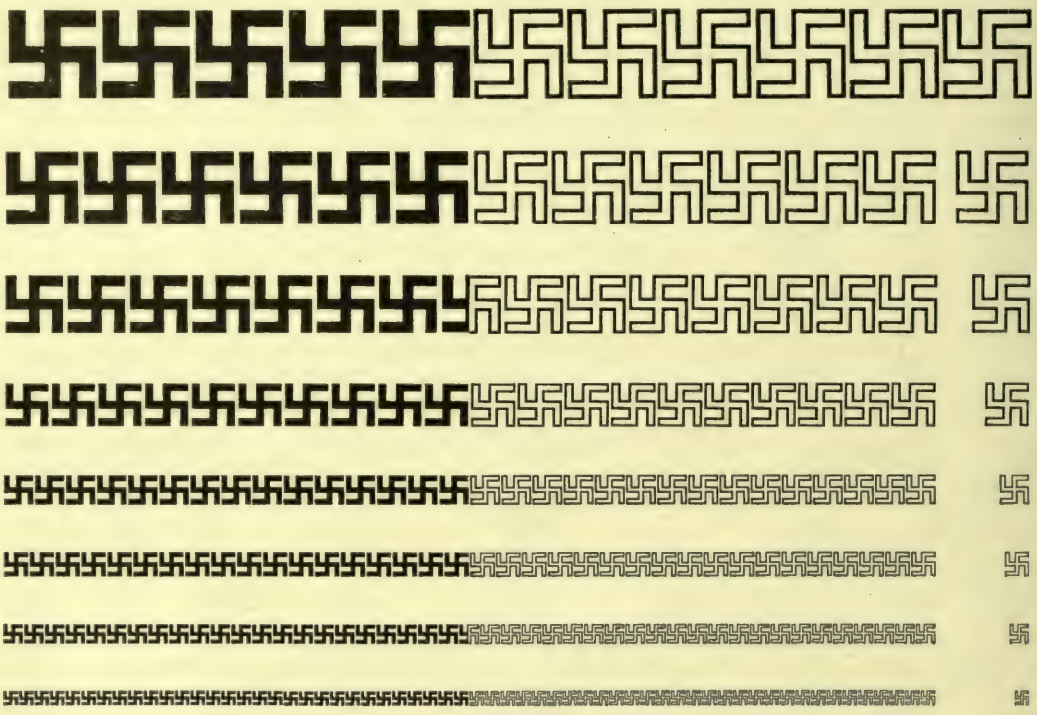
All Border Matrices are rated as Class A, except those otherwise specified

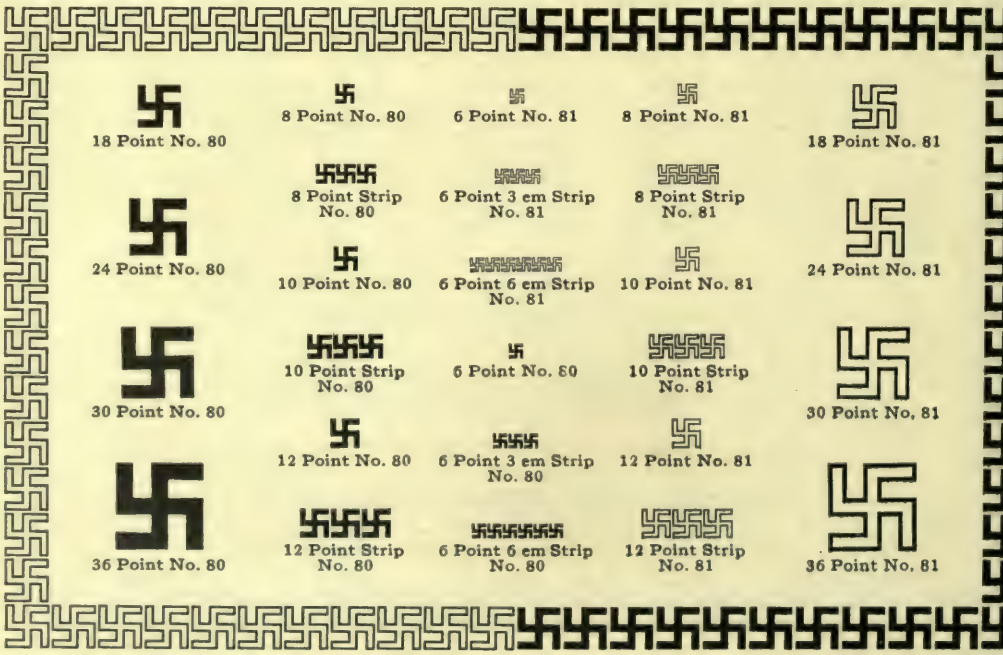
6 Point Strip No. 180

6 Pt. No. 179	6 Pt. No. 180	6 Pt. No. 181
8 Pt. No. 179	8 Pt. No. 180	8 Pt. No. 181
10 Pt. No. 179	10 Pt. No. 180	10 Pt. No. 181
12 Pt. No. 179	12 Pt. No. 180	12 Pt. No. 181
14 Pt. No. 179	14 Pt. No. 180	14 Pt. No. 181
18 Pt. No. 179	18 Pt. No. 180	18 Pt. No. 181
24 Pt. No. 179	24 Pt. No. 180	24 Pt. No. 181
30 Pt. No. 179	30 Pt. No. 180	30 Pt. No. 181
36 Pt. No. 179	36 Pt. No. 180	36 Pt. No. 181

Monotype Borders

All Border Matrices are rated as Class A, except those otherwise specified





Monotype Borders

All Border Matrices are rated as Class A,
except those otherwise specified

12 Point Strip No. 34

6 Point No. 32

8 Point No. 32

14 Point No. 187

10 Point No. 32

12 Point No. 32

12 Point No. 34

18 Point No. 187

12 Point Strip No. 32

18 Point No. 34

18 Point No. 32

24 Point No. 32

24 Point No. 187

24 Point No. 34

36 Point No. 187

30 Point No. 187

Monotype Borders

All Border Matrices are rated as Class A, except those otherwise specified



12 Point
No. 166



36 Point
No. 166

5 Point
No. 69

6 Point
No. 69



8 Point
No. 69



12 Point No. 269



5 Point
No. 24



6 Point
No. 24



6 Point Strip No. 24

8 Point
No. 24



10 Point
No. 24



18 Point No. 24



10 Point
No. 69



24 Point No. 69



12 Point
No. 69



18 Point No. 269



12 Point No. 24



12 Point Strip No. 24



12 Point No. 64



18 Point No. 112



18 Point No. 64



24 Point No. 112



24 Point No. 64



30 Point No. 112



30 Point No. 64



36 Point No. 112



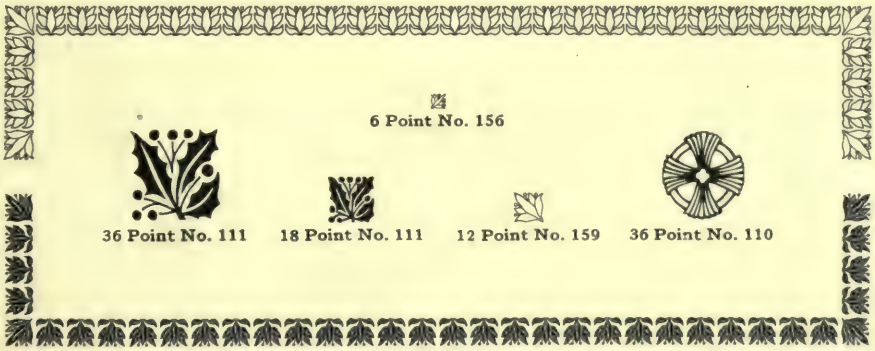
36 Point No. 64

Monotype Borders

All Border Matrices are rated as Class A,
except those otherwise specified

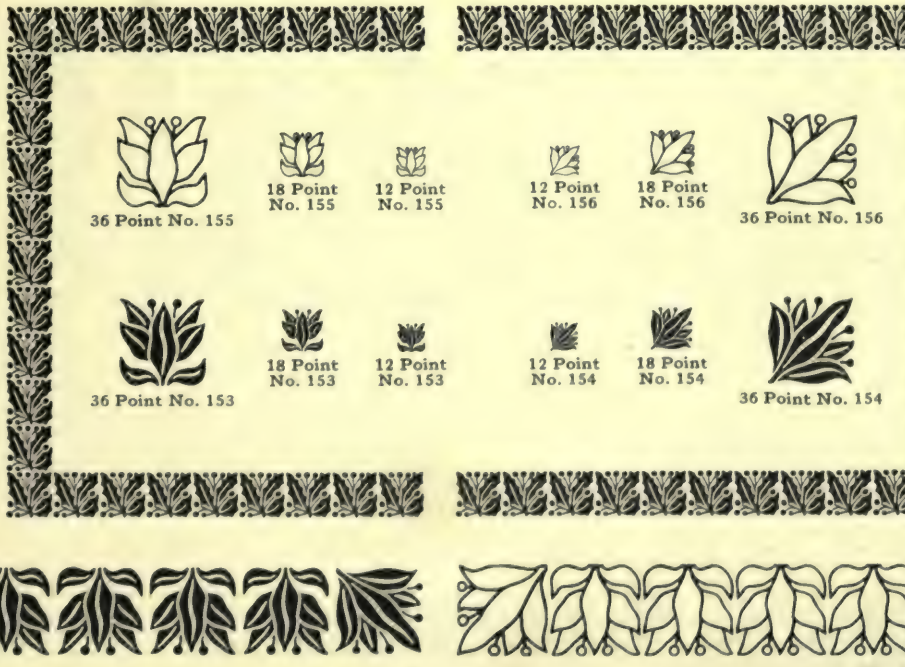


18 Point No. 116 18 Point No. 115



6 Point No. 156

36 Point No. 111 18 Point No. 111 12 Point No. 159 36 Point No. 110



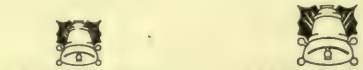
36 Point No. 155 18 Point No. 155 12 Point No. 155 12 Point No. 156 18 Point No. 156 36 Point No. 156

36 Point No. 153 18 Point No. 153 12 Point No. 153 12 Point No. 154 18 Point No. 154 36 Point No. 154

Monotype Borders

All Border Matrices are rated as Class A, except those otherwise specified

12 Point No. 161



18 Point No. 161

24 Point No. 161

36 Point No. 161



24 Point No. 162



36 Point No. 162



24 Point No. 163

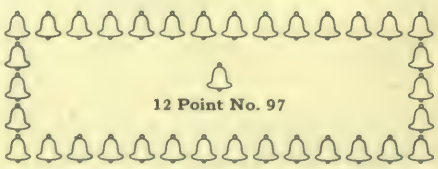


36 Point No. 163

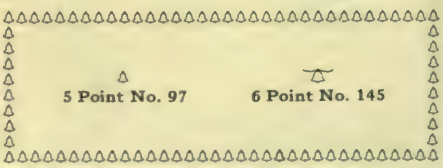




12 Point No. 97



5 Point No. 97



6 Point No. 145

Monotype Borders

All Border Matrices are rated as Class A, except those otherwise specified

18 Point No. 33A



18 Point No. 33B



18 Point No. 33C



24 Point No. 327



24 Point No. 222



36 Point No. 327



36 Point No. 222



24 Point No. 222A



36 Point No. 222A



12 Point No. 328



24 Point No. 329



24 Point No. 330



18 Point No. 328



36 Point No. 329

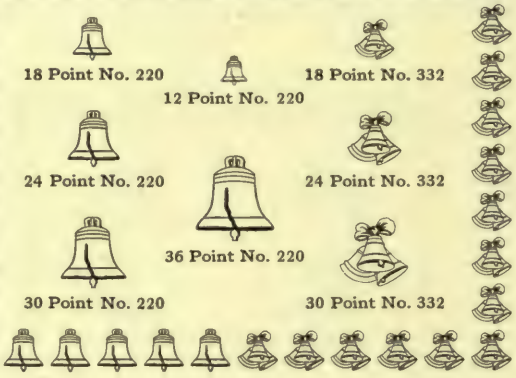


36 Point No. 330



Monotype Borders

All Border Matrices are rated as Class A, except those otherwise specified





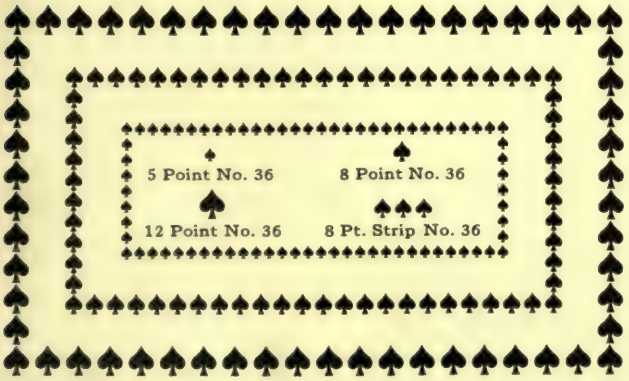
Monotype Borders

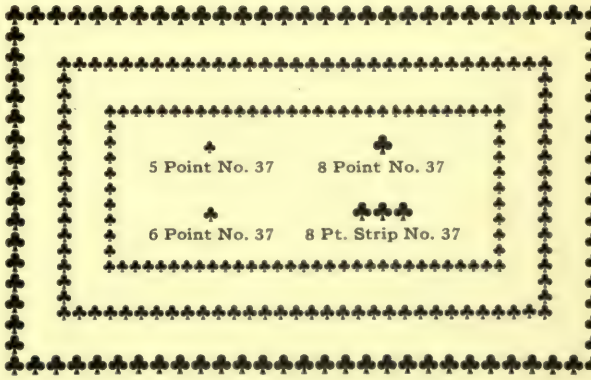
All Border Matrices are rated as Class A,
except those otherwise specified

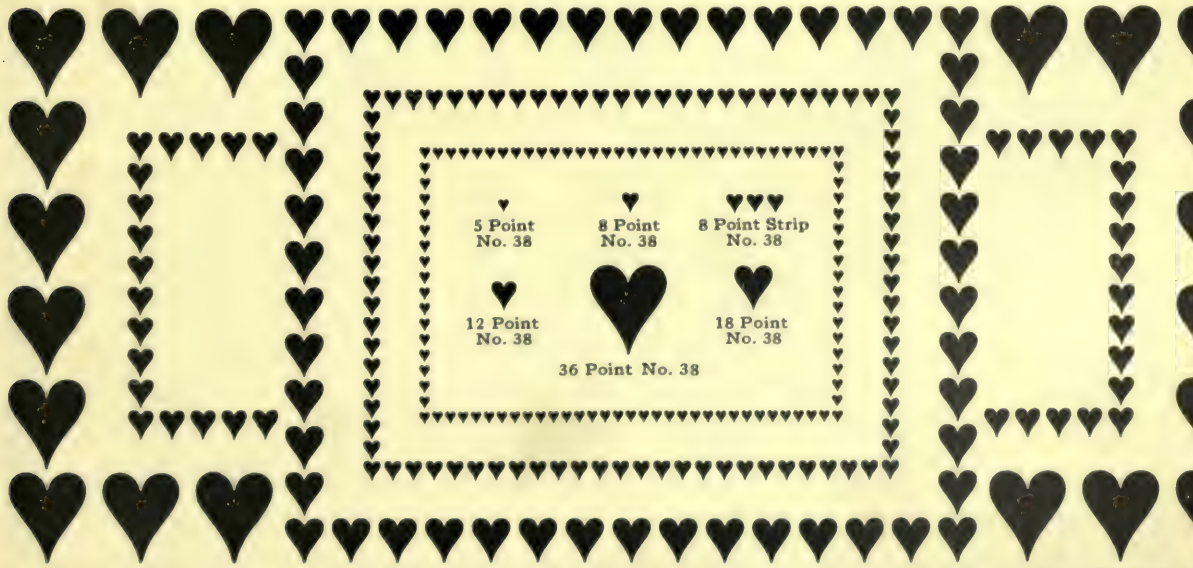












Monotype Borders

All Border Matrices are rated as Class A, except those otherwise specified

24 Point No. 286

24 Point No. 287


24 Point No. 239


36 Point No. 325


24 Point No. 325


24 Point No. 326


36 Point No. 326


24 Point No. 227


18 Point No. 243


18 Point No. 216


18 Point No. 234


18 Point No. 333


30 Point No. 333


18 Point No. 242


30 Point No. 243


30 Point No. 216


24 Point No. 234


36 Point No. 235


30 Point No. 242


14 Point No. 331


18 Point No. 331


24 Point No. 331


24 Point No. 221


30 Point No. 221


36 Point No. 221


18 Point No. 47


18 Point No. 39


24 Point No. 237


36 Point No. 285


24 Point No. 229


24 Point No. 230


24 Point No. 231


24 Point No. 236


24 Point No. 238


24 Point No. 226


18 Point No. 228


24 Point No. 228


30 Point No. 228


24 Point No. 225


36 Point No. 226


36 Point No. 223


24 Point No. 223

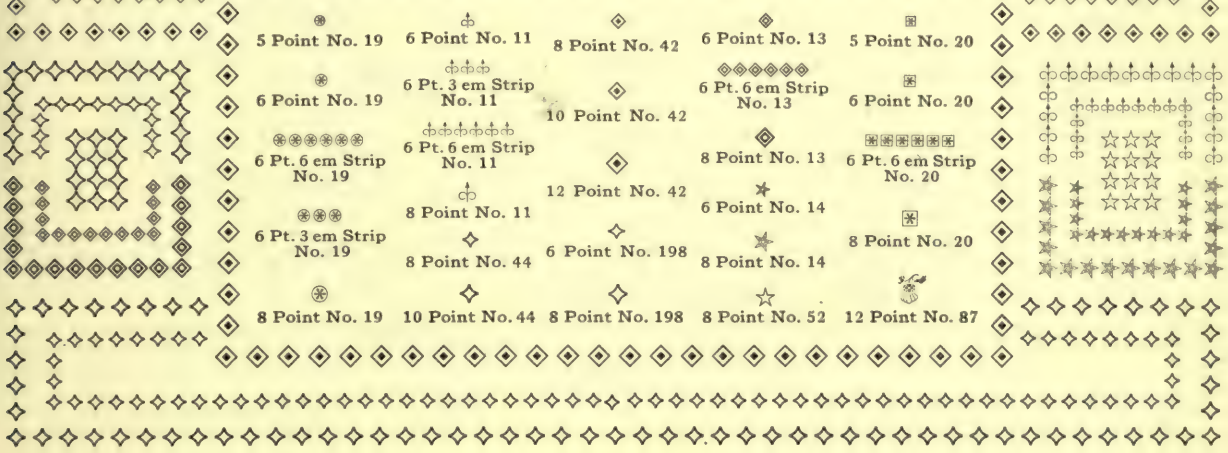
24 Point No. 224

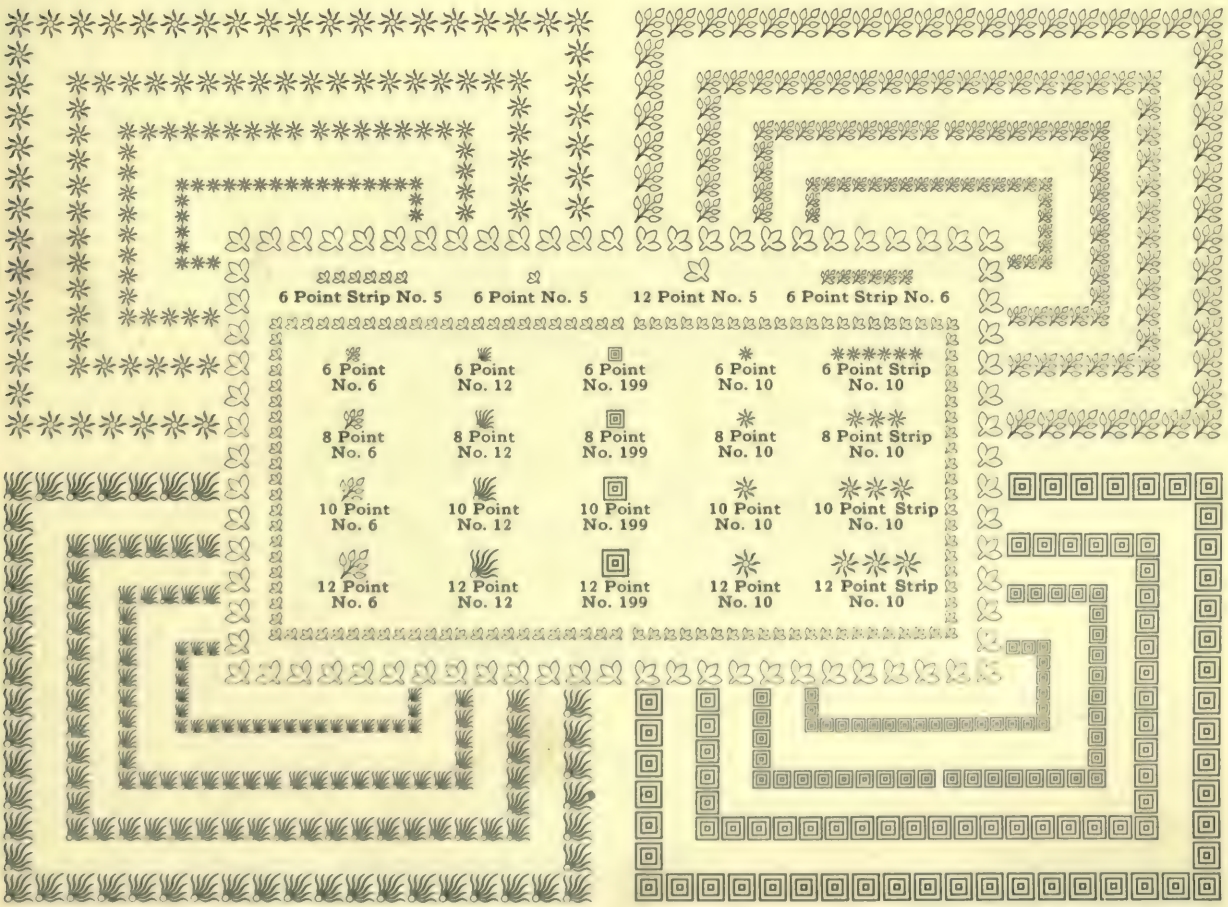
36 Point No. 224

36 Point No. 225

Monotype Borders

All Border Matrices are rated as Class A, except those otherwise specified





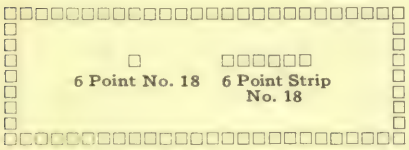
Monotype Borders

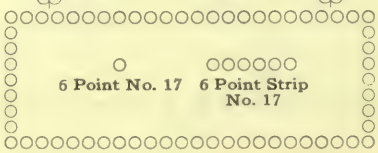
All Border Matrices are rated as Class A, except those otherwise specified

6 Point No. 8 | 6 Point Strip No. 8 | 8 Point No. 8

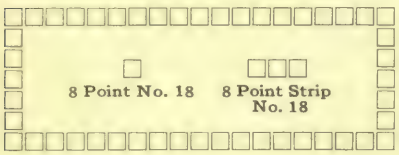
6 Point No. 7 | 8 Point No. 7

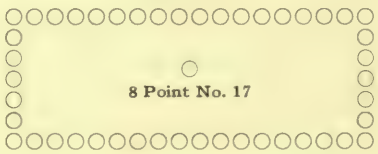
12 Point No. 8 | 12 Point Strip No. 8



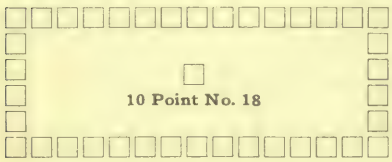




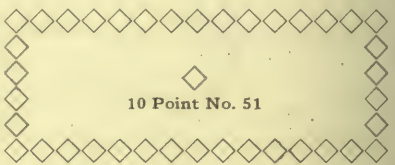


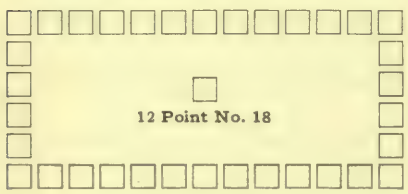


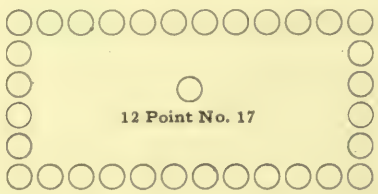
















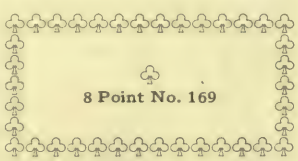










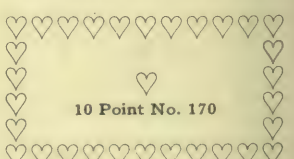






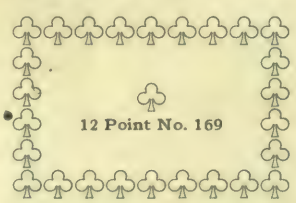


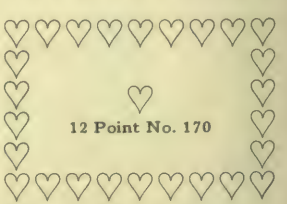












Monotype Borders

All Border Matrices are rated as Class A, except those otherwise specified


18 Point No. 313

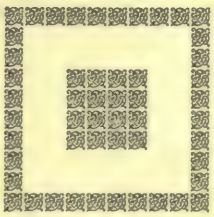

18 Point No. 318

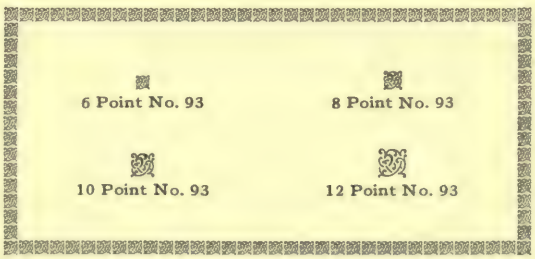

18 Point No. 315


18 Point No. 316

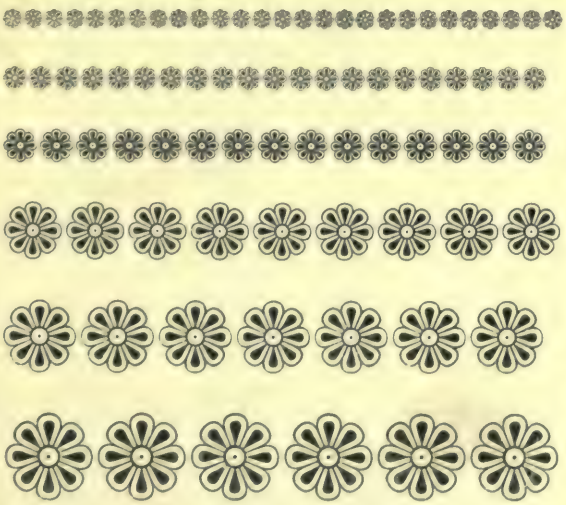

18 Point No. 314

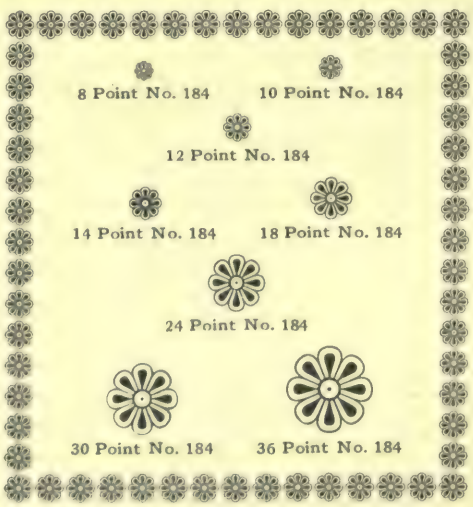

18 Point No. 317











Monotype Borders

All Border Matrices are rated as Class A, except those otherwise specified

18 Point No. 370

36 Point No. 369

6 Point No. 204

6 Point No. 378

36 Point No. 141

12 Point No. 141

12 Point Strip No. 141

24 Point No. 141

10 Point No. 206

12 Point No. 206

6 Point No. 137

6 Point No. 133

6 Point No. 135

6 Point No. 217

8 Point No. 217

10 Point No. 217

12 Point No. 217

30 Point No. 123

24 Point No. 105

36 Point No. 124

6 Point No. 183

8 Point No. 183

10 Point No. 183

12 Point No. 183

14 Point No. 183

18 Point No. 183

24 Point No. 183

30 Point No. 183

36 Point No. 183

Monotype Borders

All Border Matrices are rated as Class A, except those otherwise specified

12 Point
No. 100

18 Point
No. 100

24 Point
No. 100

36 Point
No. 100

36 Point
No. 448

36 Point
No. 449

Other Sizes in Preparation

12 Point
No. 50

12 Point
No. 379

18 Point
No. 50

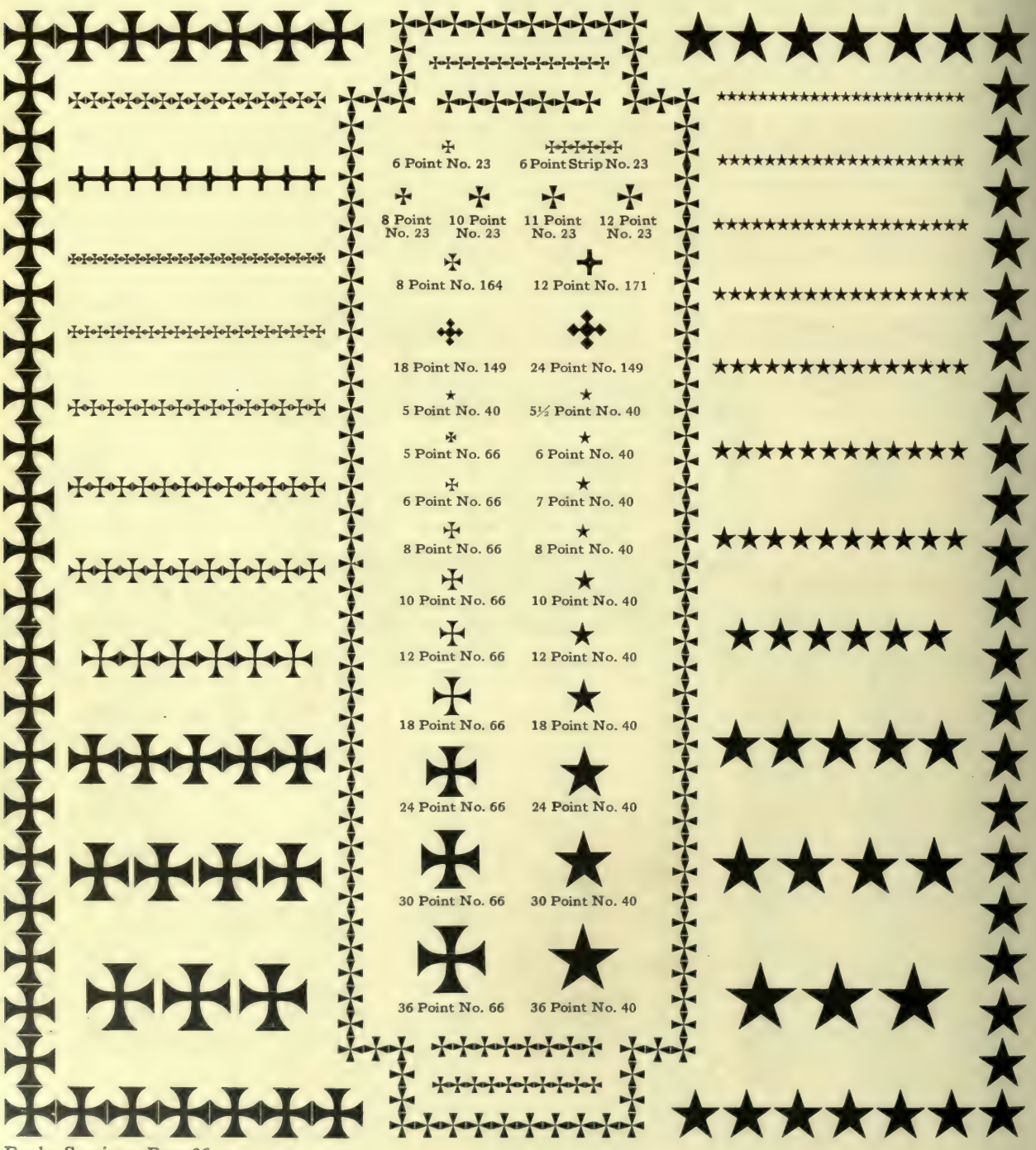
18 Point
No. 379

24 Point
No. 50

36 Point
No. 379

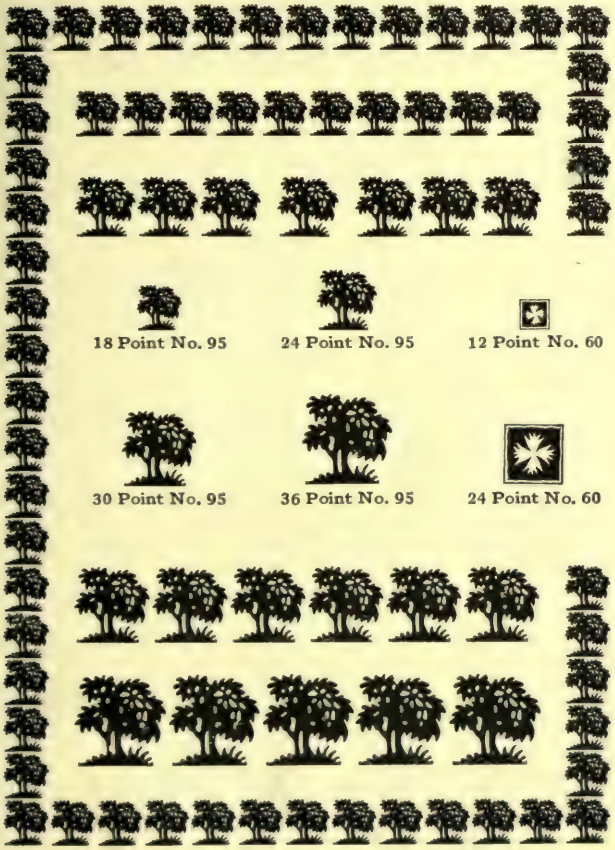
Monotype Borders

All Border Matrices are rated as Class A, except those otherwise specified



Monotype Borders

All Border Matrices are rated as Class A, except those otherwise specified





18 Point No. 95 | 24 Point No. 95 | 12 Point No. 60 | 12 Point Strip No. 60 | 18 Point No. 99 | 24 Point No. 99

30 Point No. 95 | 36 Point No. 95 | 24 Point No. 60 | 36 Point No. 60 | 30 Point No. 99 | 36 Point No. 99



12 Point No. 104 | 30 Point No. 104 | 18 Point No. 103

24 Point No. 104 | 36 Point No. 104 | 24 Point No. 103

Monotype Borders

All Border Matrices are rated as Class A, except those otherwise specified

6 Point No. 94

12 Point No. 94

24 Point No. 266

24 Point No. 248

24 Point No. 262

24 Point No. 246

30 Point No. 266

30 Point No. 248

30 Point No. 262

30 Point No. 246

12 Point No. 244

12 Point No. 245

24 Point No. 244

24 Point No. 245

18 Point No. 67

24 Point No. 232

12 Point No. 253

12 Point No. 254

12 Point No. 256

14 Point No. 253

14 Point No. 254

14 Point No. 256

18 Point No. 253

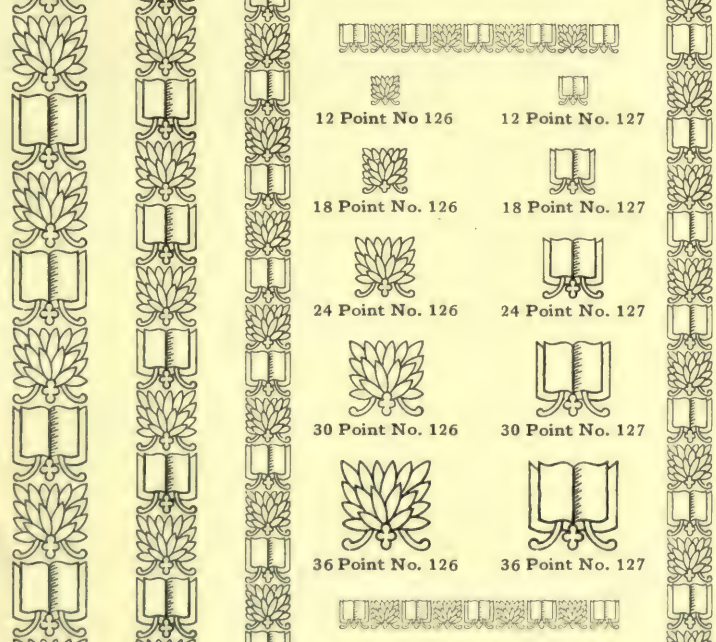
18 Point No. 254

18 Point No. 256

24 Point No. 256

Monotype Borders

All Border Matrices are rated as Class A, except those otherwise specified



Monotype Borders

All Border Matrices are rated as Class A, except those otherwise specified

12 Point No. 323

36 Point No. 324

12 Point No. 373

12 Point No. 374

12 Point No. 375

These three Matrices are Class D.

5 Point No. 9

6 Point No. 9

6 Point Strip No. 9

8 Point No. 9

10 Point No. 9

12 Point No. 9

12 Point Strip No. 9

36 Point No. SI

6 Point No. 45

8 Point No. 45

10 Point No. 45

12 Point No. 45

8 Point No. 62

10 Point No. 62

12 Point No. 62

12 Point Strip No. 62

18 Point No. 91

18 Point No. 201

18 Point No. 62

12 Point No. 172

18 Point No. 172

18 Point Strip No. 172

12 Point Strip No. 172

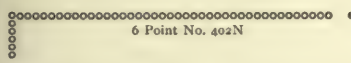
12 Point No. 189

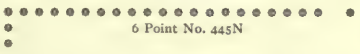
12 Point No. 57

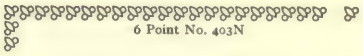
Specimen Sheets of New Monotype Borders

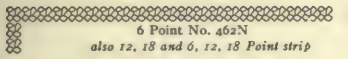
Borders shown on this and succeeding eleven pages are for casting on Composition or Display Molds. Where "strip" is mentioned in any point size, it indicates that the matrix is made to cast a combination of three or more characters, not over 36 points long

Six Point

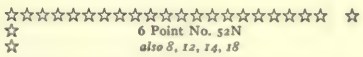

6 Point No. 402N

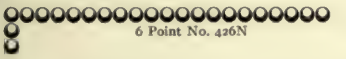

6 Point No. 445N

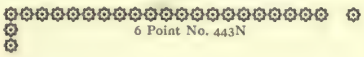

6 Point No. 403N

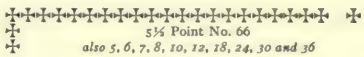

6 Point No. 462N
also 12, 18 and 6, 12, 18 Point strip


6 Point No. 444N

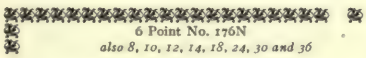

6 Point No. 52N
also 8, 12, 14, 18


6 Point No. 426N

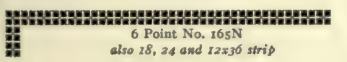

6 Point No. 443N

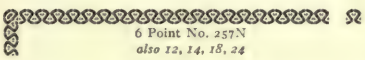

5¼ Point No. 66
also 5, 6, 7, 8, 10, 12, 18, 24, 30 and 36

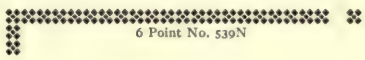

6 Point No. 427N


6 Point No. 176N
also 8, 10, 12, 14, 18, 24, 30 and 36

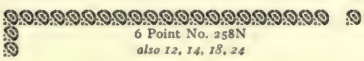

6 Point No. 480N


6 Point No. 165N
also 18, 24 and 12x36 strip


6 Point No. 257N
also 12, 14, 18, 24


6 Point No. 539N


6 Point No. 38N
also 5, 8, 10, 12, 18, 36 and 8 Point strip


6 Point No. 258N
also 12, 14, 18, 24

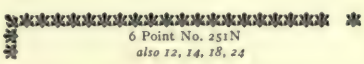

6 Point No. 446N

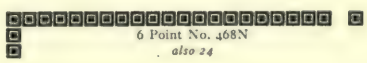

6 Point No. 415N


6 Point No. 270N
also 12, 14, 18, 24


6 Point No. 571N


6 Point No. 41N
also 8, 10, 12, 14, 18, 24, 30 and 36


6 Point No. 251N
also 12, 14, 18, 24

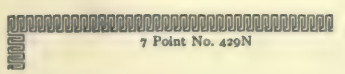

6 Point No. 468N
also 24

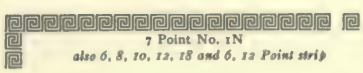

6 Point No. 36N
also 5, 8, 10, 12, 18 and 8 Point strip


6 Point No. 252N
also 12, 14, 18, 24


6 Point No. 421N

Seven Point

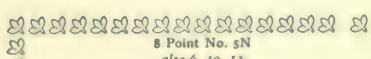

7 Point No. 429N

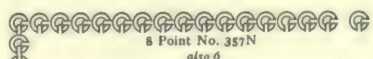

7 Point No. 1N
also 6, 8, 10, 12, 18 and 6, 12 Point strip


7 Point No. 66N
also 5, 5½, 6, 8, 10, 12, 18, 24, 30, 36

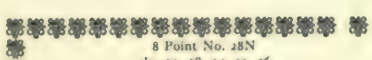
Eight Point


8 Point No. 30N
also 12, 18, 24, 30, 36


8 Point No. 5N
also 6, 10, 12

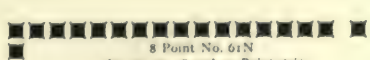

8 Point No. 357N
also 6

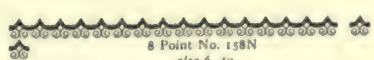

8 Point No. 157N
also 6, 10


8 Point No. 28N
also 12, 18, 24, 30, 36


8 Point No. 100N
also 10, 12, 14, 18, 24, 30, 36


8 Point No. 153N
also 12, 18, 24, 36


8 Point No. 61N
also 10, 12, 18 and 12 Point strip


8 Point No. 158N
also 6, 10

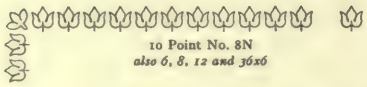
Nine Point


9 Point No. 708N

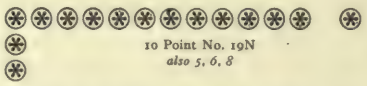
9 Point No. 671N

LANSTON MONOTYPE MACHINE CO., PHILADELPHIA, NEW YORK, BOSTON, CHICAGO, BIRMINGHAM, TORONTO, CANADA; MONOTYPE COMPANY OF CALIFORNIA, SAN FRANCISCO

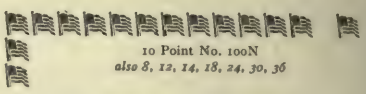
Ten Point



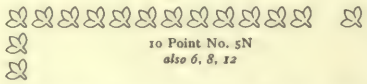
10 Point No. 8N
also 6, 8, 12 and 36x6



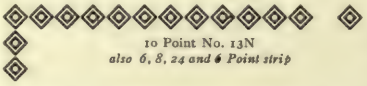
10 Point No. 19N
also 5, 6, 8



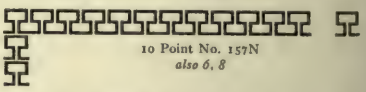
10 Point No. 100N
also 8, 12, 14, 18, 24, 30, 36



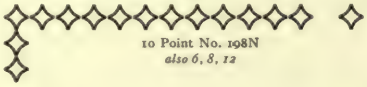
10 Point No. 5N
also 6, 8, 12



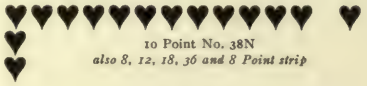
10 Point No. 13N
also 6, 8, 24 and 6 Point strip



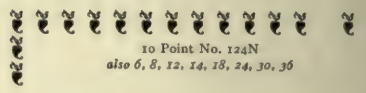
10 Point No. 157N
also 6, 8



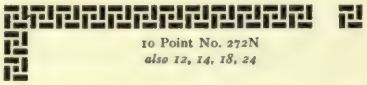
10 Point No. 198N
also 6, 8, 12



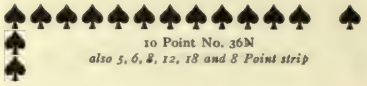
10 Point No. 38N
also 8, 12, 18, 36 and 8 Point strip



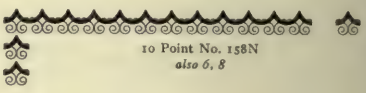
10 Point No. 124N
also 6, 8, 12, 14, 18, 24, 30, 36



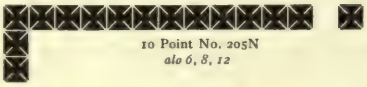
10 Point No. 272N
also 12, 14, 18, 24



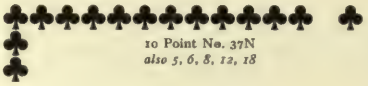
10 Point No. 36N
also 5, 6, 8, 12, 18 and 8 Point strip



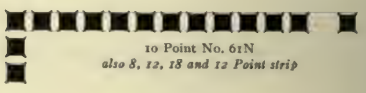
10 Point No. 158N
also 6, 8



10 Point No. 205N
also 6, 8, 12

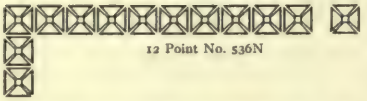


10 Point No. 37N
also 5, 6, 8, 12, 18

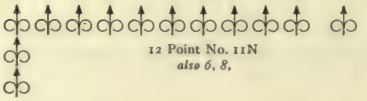


10 Point No. 61N
also 8, 12, 18 and 12 Point strip

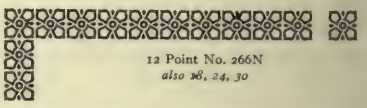
Twelve Point



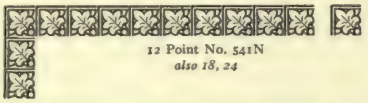
12 Point No. 536N



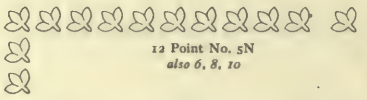
12 Point No. 11N
also 6, 8,



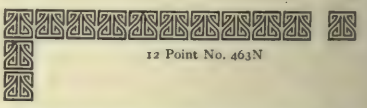
12 Point No. 266N
also 18, 24, 30



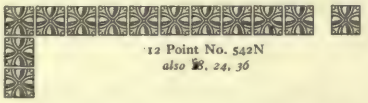
12 Point No. 541N
also 18, 24



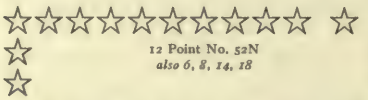
12 Point No. 5N
also 6, 8, 10



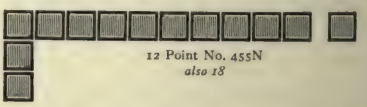
12 Point No. 463N



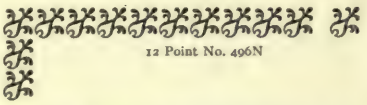
12 Point No. 542N
also 18, 24, 36



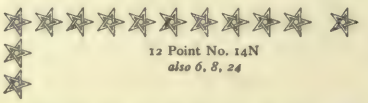
12 Point No. 52N
also 6, 8, 14, 18



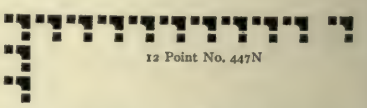
12 Point No. 455N
also 18



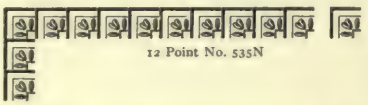
12 Point No. 496N



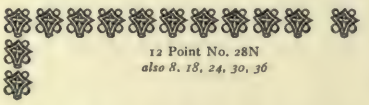
12 Point No. 14N
also 6, 8, 24



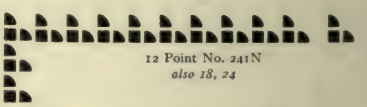
12 Point No. 447N



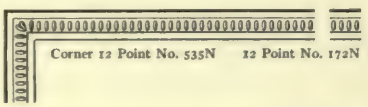
12 Point No. 535N



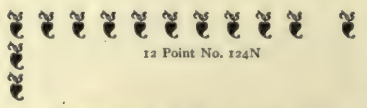
12 Point No. 28N
also 8, 18, 24, 30, 36



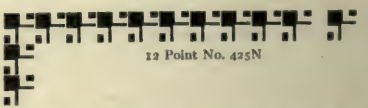
12 Point No. 241N
also 18, 24



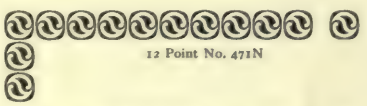
Corner 12 Point No. 535N 12 Point No. 172N



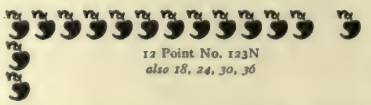
12 Point No. 124N



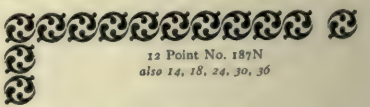
12 Point No. 425N



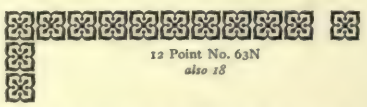
12 Point No. 471N



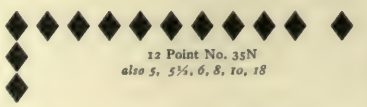
12 Point No. 123N
also 18, 24, 30, 36



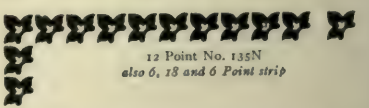
12 Point No. 187N
also 14, 18, 24, 30, 36



12 Point No. 63N
also 18



12 Point No. 35N
also 5, 5¼, 6, 8, 10, 18



12 Point No. 135N
also 6, 18 and 6 Point strip

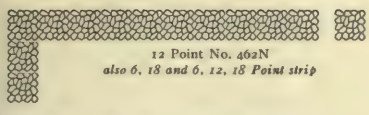


12 Point No. 538N
also 24

12 Point No. 101N
also 18, 36

12 Point No. 134N
also 6, 18 and 6 Point strip

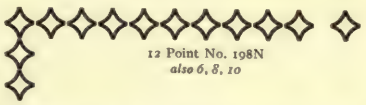
Twelve Point



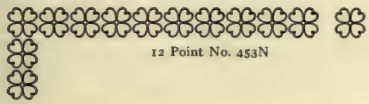
12 Point No. 462N
also 6, 18 and 6, 12, 18 Point strip



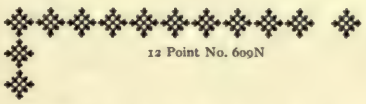
12 Point No. 600N



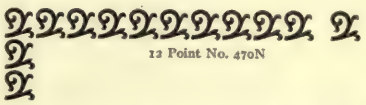
12 Point No. 198N
also 6, 8, 10



12 Point No. 453N



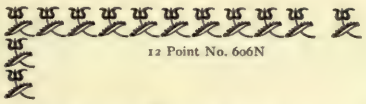
12 Point No. 609N



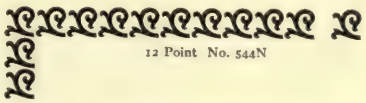
12 Point No. 470N



12 Point No. 489N



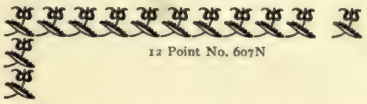
12 Point No. 606N



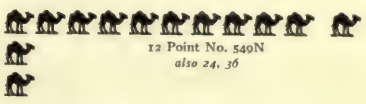
12 Point No. 544N



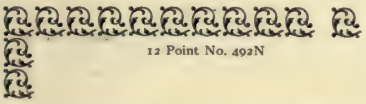
12 Point No. 491N



12 Point No. 607N



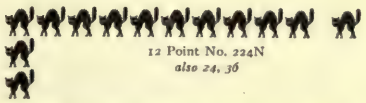
12 Point No. 549N
also 24, 36



12 Point No. 492N



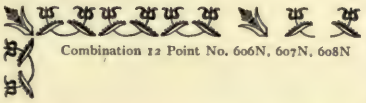
12 Point No. 608N



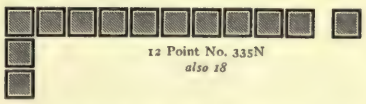
12 Point No. 224N
also 24, 36



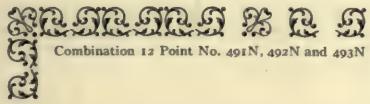
12 Point No. 493N



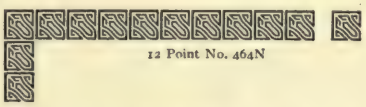
Combination 12 Point No. 606N, 607N, 608N



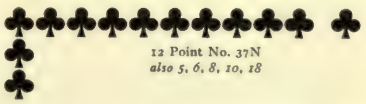
12 Point No. 335N
also 18



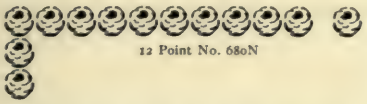
Combination 12 Point No. 491N, 492N and 493N



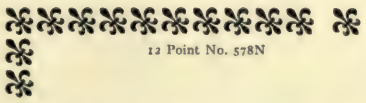
12 Point No. 464N



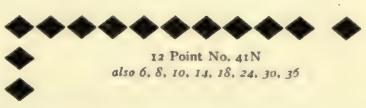
12 Point No. 37N
also 5, 6, 8, 10, 18



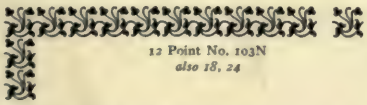
12 Point No. 680N



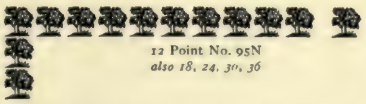
12 Point No. 578N



12 Point No. 41N
also 6, 8, 10, 14, 18, 24, 30, 36



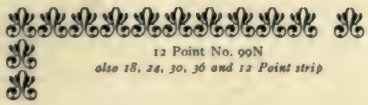
12 Point No. 103N
also 18, 24



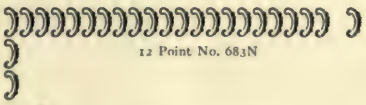
12 Point No. 95N
also 18, 24, 30, 36



12 Point No. 205N
also 6, 8, 10

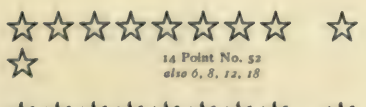


12 Point No. 90N
also 18, 24, 30, 36 and 12 Point strip

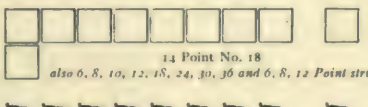


12 Point No. 683N

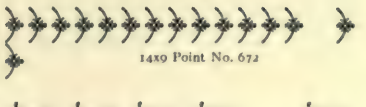
Fourteen Point



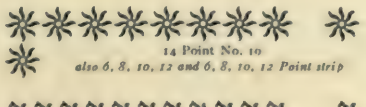
14 Point No. 52
also 6, 8, 12, 18



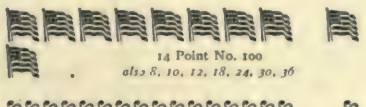
14 Point No. 18
also 6, 8, 10, 12, 18, 24, 30, 36 and 6, 8, 12 Point strip



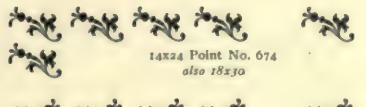
14x9 Point No. 672



14 Point No. 10
also 6, 8, 10, 12 and 6, 8, 10, 12 Point strip



14 Point No. 100
also 8, 10, 12, 18, 24, 30, 36



14x24 Point No. 674
also 18x30



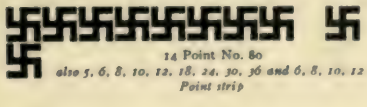
14 Point No. 124
also 6, 8, 10, 12, 18, 24, 30, 36



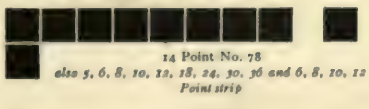
14 Point No. 206
also 10, 12



14x24 Point No. 673
also 18x30



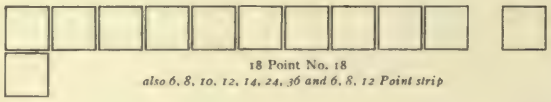
14 Point No. 80
also 5, 6, 8, 10, 12, 18, 24, 30, 36 and 6, 8, 10, 12 Point strip



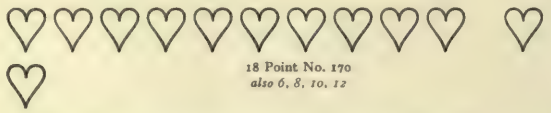
14 Point No. 78
also 5, 6, 8, 10, 12, 18, 24, 30, 36 and 6, 8, 10, 12 Point strip

14 Point No. 41
also 6, 8, 10, 12, 18, 24, 30, 36

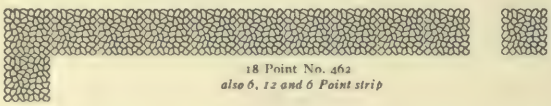
Eighteen Point



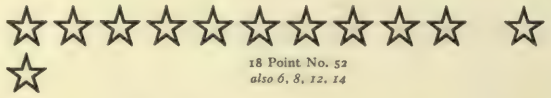
18 Point No. 18
also 6, 8, 10, 12, 14, 24, 36 and 6, 8, 12 Point strip



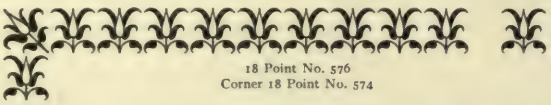
18 Point No. 170
also 6, 8, 10, 12



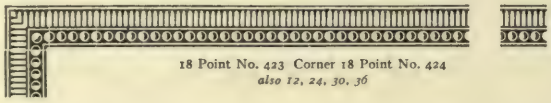
18 Point No. 462
also 6, 12 and 6 Point strip



18 Point No. 52
also 6, 8, 12, 14



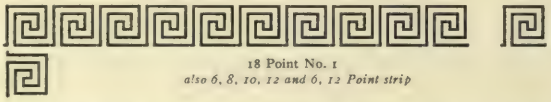
18 Point No. 576
Corner 18 Point No. 574



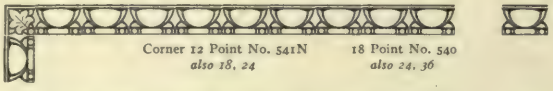
18 Point No. 423 Corner 18 Point No. 424
also 12, 24, 30, 36



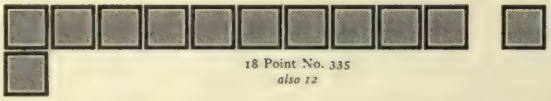
Corner 18 Point No. 244 18 Point No. 245
also 12, 24



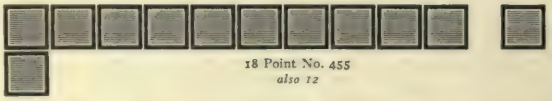
18 Point No. 1
also 6, 8, 10, 12 and 6, 12 Point strip



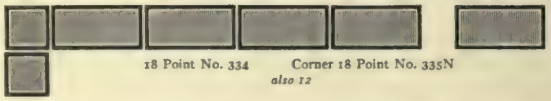
Corner 12 Point No. 541N 18 Point No. 540
also 18, 24 *also 24, 36*



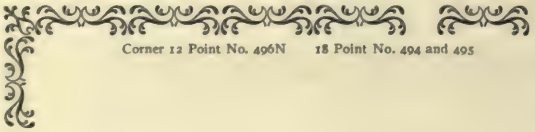
18 Point No. 335
also 12



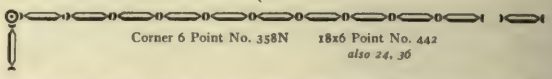
18 Point No. 455
also 12



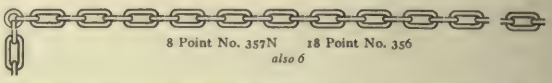
18 Point No. 334 Corner 18 Point No. 335N
also 12



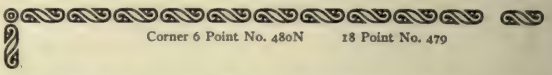
Corner 12 Point No. 496N 18 Point No. 494 and 495



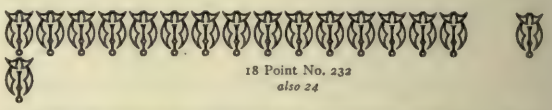
Corner 6 Point No. 358N 18x6 Point No. 442
also 24, 36



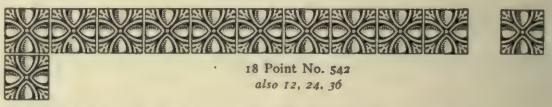
8 Point No. 357N 18 Point No. 356
also 6



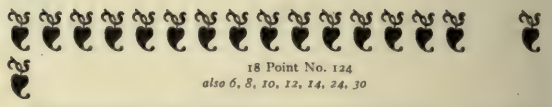
Corner 6 Point No. 480N 18 Point No. 479



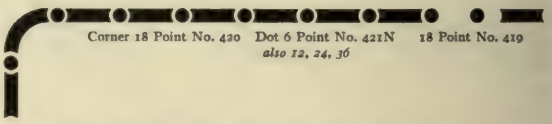
18 Point No. 232
also 24



18 Point No. 542
also 12, 24, 36



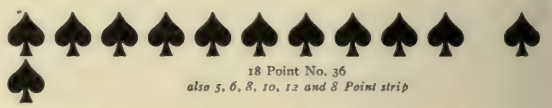
18 Point No. 124
also 6, 8, 10, 12, 14, 24, 30



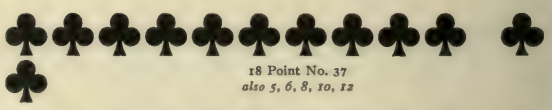
Corner 18 Point No. 420 Dot 6 Point No. 421N 18 Point No. 419
also 12, 24, 36



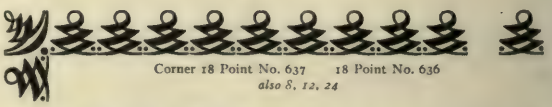
18 Point No. 41
also 6, 8, 10, 12, 14, 24, 30, 36



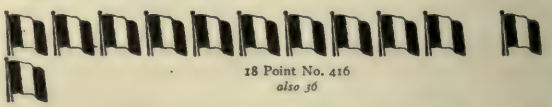
18 Point No. 36
also 5, 6, 8, 10, 12 and 8 Point strip



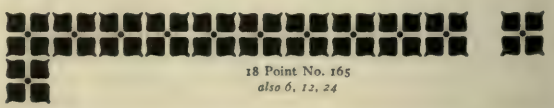
18 Point No. 37
also 5, 6, 8, 10, 12



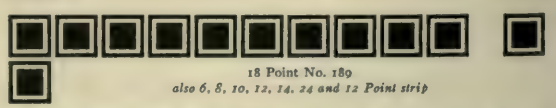
Corner 18 Point No. 637 18 Point No. 636
also 8, 12, 24



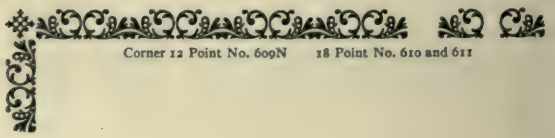
18 Point No. 416
also 36



18 Point No. 165
also 6, 12, 24



18 Point No. 189
also 6, 8, 10, 12, 14, 24 and 12 Point strip

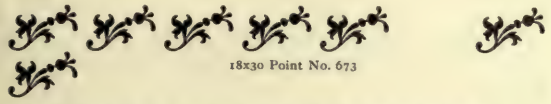


Corner 12 Point No. 609N 18 Point No. 610 and 611

Eighteen Point



18x30 Point No. 674



18x30 Point No. 673



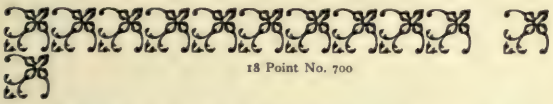
18 Point No. 707



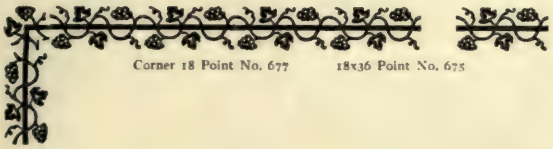
18 Point No. 706



18 Point No. 705



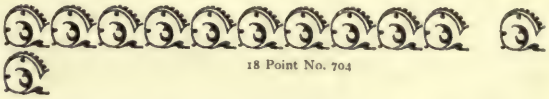
18 Point No. 700



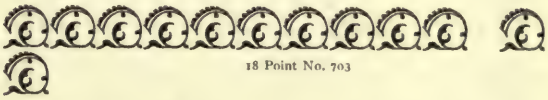
Corner 18 Point No. 677 18x36 Point No. 675



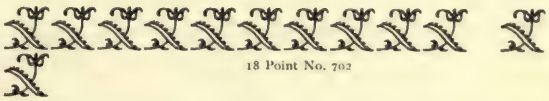
18x24 Point No. 681



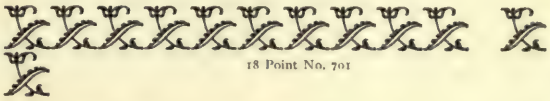
18 Point No. 704



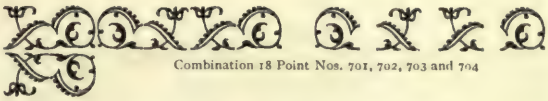
18 Point No. 703



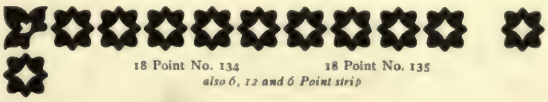
18 Point No. 702



18 Point No. 701



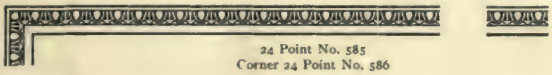
Combination 18 Point Nos. 701, 702, 703 and 704



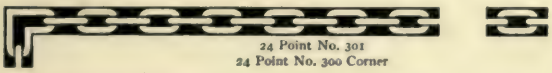
18 Point No. 134 18 Point No. 135

also 6, 12 and 6 Point strip

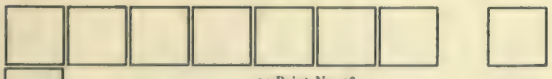
Twenty-four Point



24 Point No. 585
Corner 24 Point No. 586

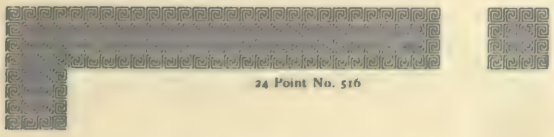


24 Point No. 301
24 Point No. 300 Corner

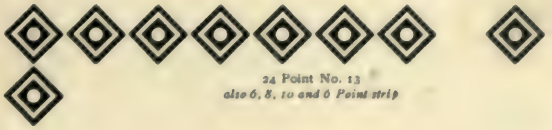


24 Point No. 18

also 6, 8, 10, 12, 14, 18, 30, 36 and 6, 8, 12 strip

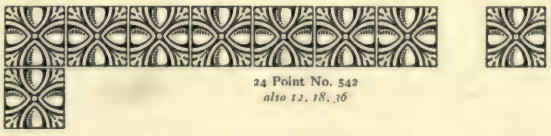


24 Point No. 516



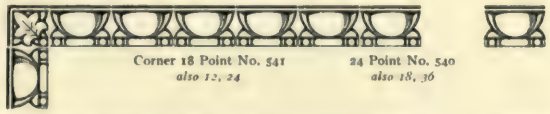
24 Point No. 13

also 6, 8, 10 and 6 Point strip



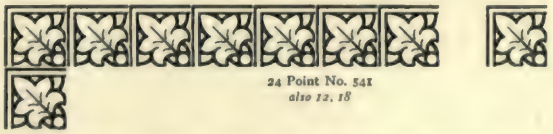
24 Point No. 542

also 12, 18, 36



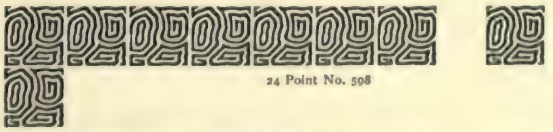
Corner 18 Point No. 541 24 Point No. 540

also 12, 24 *also 18, 36*



24 Point No. 541

also 12, 18

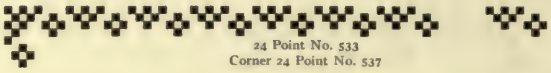


24 Point No. 598

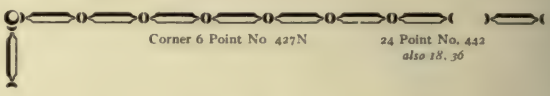


24 Point No. 189

Twenty-four Point

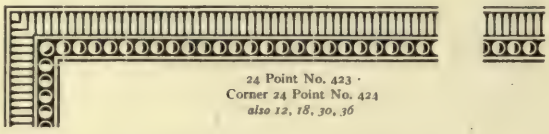


24 Point No. 533
Corner 24 Point No. 537

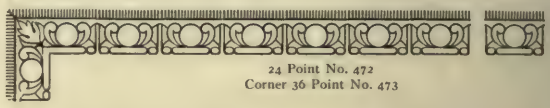


Corner 6 Point No. 427N

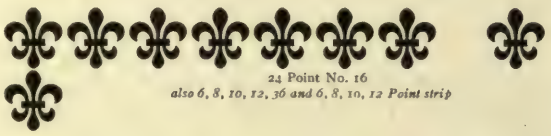
24 Point No. 442
also 18, 36



24 Point No. 423
Corner 24 Point No. 424
also 12, 18, 30, 36



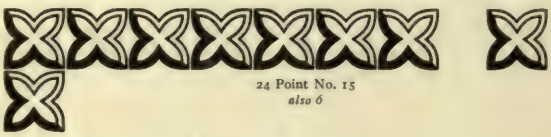
24 Point No. 472
Corner 36 Point No. 473



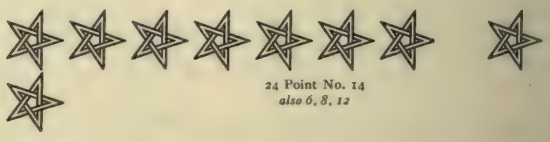
24 Point No. 16
also 6, 8, 10, 12, 36 and 6, 8, 10, 12 Point strip



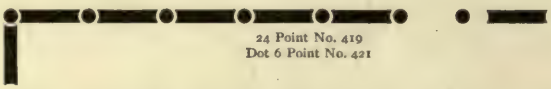
24 Point No. 466



24 Point No. 15
also 6



24 Point No. 14
also 6, 8, 12



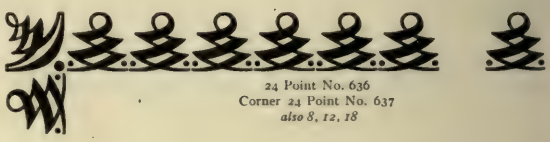
24 Point No. 419
Dot 6 Point No. 421



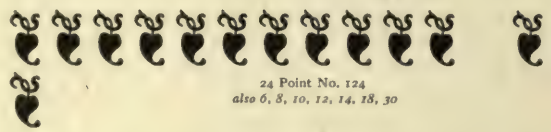
24 Point No. 490



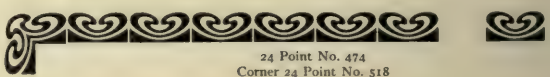
24 Point No. 132
also 6 and 6 Point strip



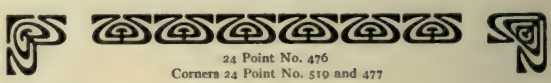
24 Point No. 636
Corner 24 Point No. 637
also 8, 12, 18



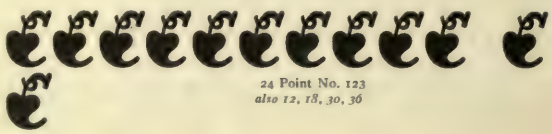
24 Point No. 124
also 6, 8, 10, 12, 14, 18, 30



24 Point No. 474
Corner 24 Point No. 518



24 Point No. 476
Corners 24 Point No. 519 and 477



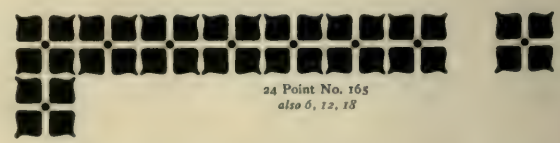
24 Point No. 123
also 12, 18, 30, 36



24 Point No. 379
also 12, 18, 36



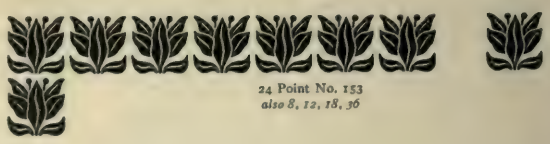
24 Point No. 120
also 18, 36



24 Point No. 165
also 6, 12, 18

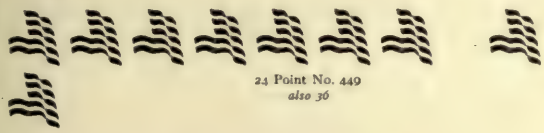


24 Point No. 468
also 6

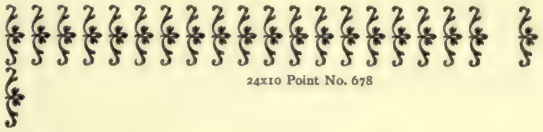


24 Point No. 153
also 8, 12, 18, 36

Twenty-four Point



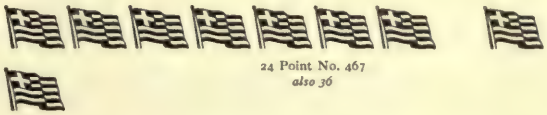
24 Point No. 449
also 36



24x10 Point No. 678



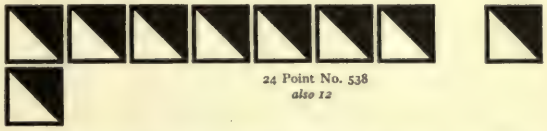
24 Point No. 448
also 36



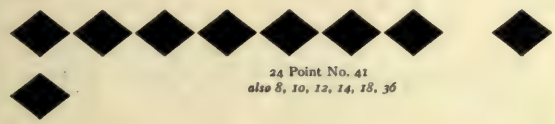
24 Point No. 467
also 36



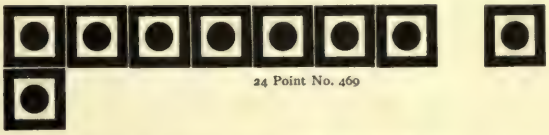
24x14 Point No. 676



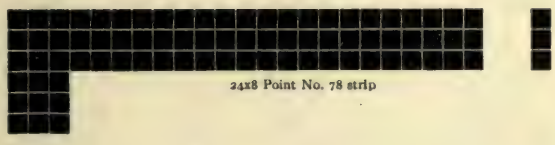
24 Point No. 538
also 12



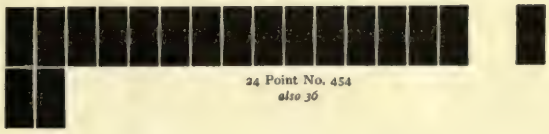
24 Point No. 41
also 8, 10, 12, 14, 18, 36



24 Point No. 469

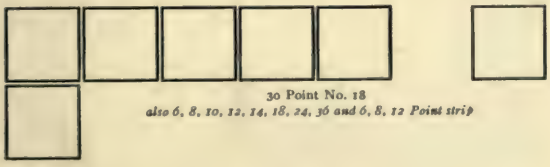


24x8 Point No. 78 strip

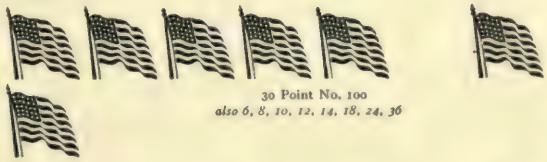


24 Point No. 454
also 36

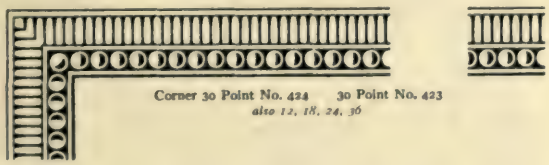
Thirty Point



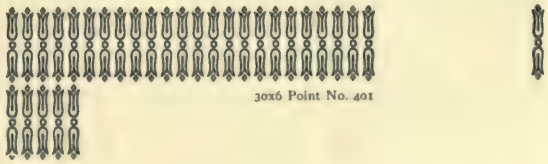
30 Point No. 18
also 6, 8, 10, 12, 14, 18, 24, 36 and 6, 8, 12 Point strip



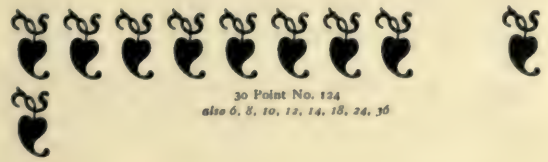
30 Point No. 100
also 6, 8, 10, 12, 14, 18, 24, 36



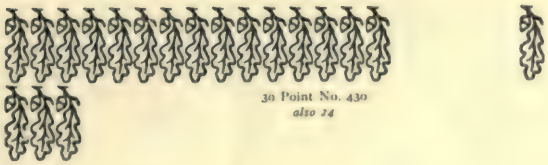
Corner 30 Point No. 424 30 Point No. 423
also 12, 18, 24, 36



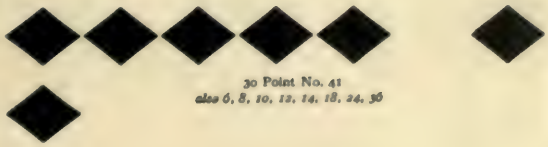
30x6 Point No. 401



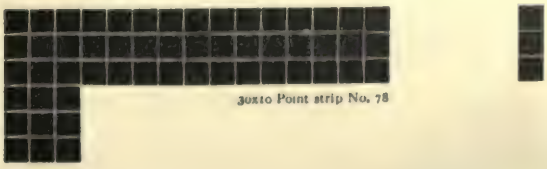
30 Point No. 124
also 6, 8, 10, 12, 14, 18, 24, 36



30 Point No. 430
also 24

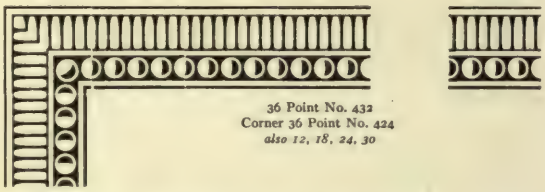


30 Point No. 41
also 6, 8, 10, 12, 14, 18, 24, 36

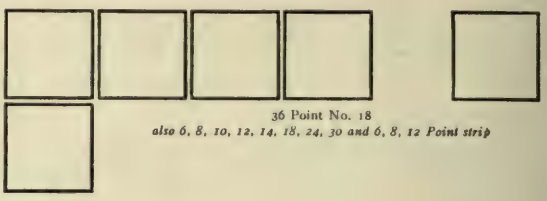


30x10 Point strip No. 78

Thirty-six Point



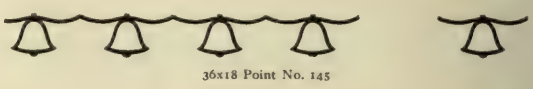
36 Point No. 432
Corner 36 Point No. 424
also 12, 18, 24, 30



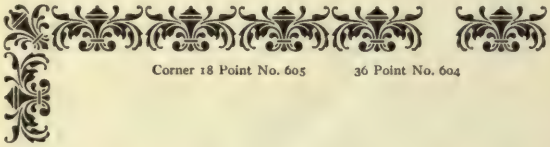
36 Point No. 18
also 6, 8, 10, 12, 14, 18, 24, 30 and 6, 8, 12 Point strip



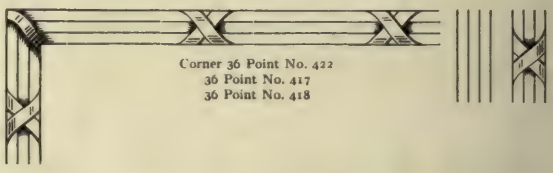
Corner 18 Point No. 574 36 Point No. 575



36x18 Point No. 145



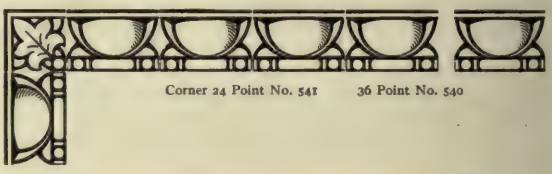
Corner 18 Point No. 605 36 Point No. 604



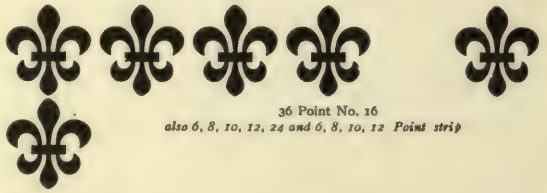
Corner 36 Point No. 422
36 Point No. 417
36 Point No. 418



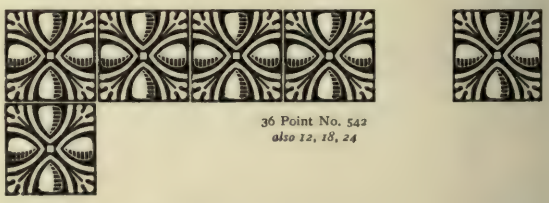
36x18 Point No. 679



Corner 24 Point No. 541 36 Point No. 540



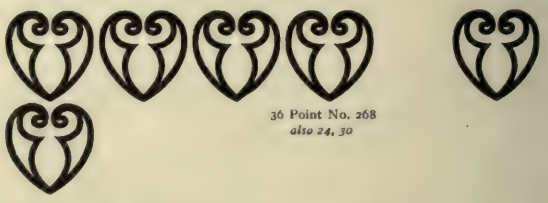
36 Point No. 16
also 6, 8, 10, 12, 24 and 6, 8, 10, 12 Point strip



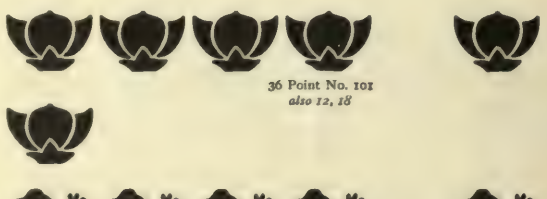
36 Point No. 542
also 12, 18, 24



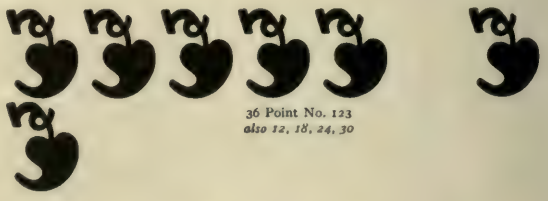
36 Point No. 400
also 18, 24



36 Point No. 268
also 24, 30



36 Point No. 101
also 12, 18



36 Point No. 123
also 12, 18, 24, 30

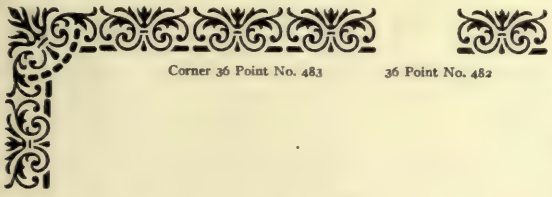


36 Point No. 549
also 12, 24

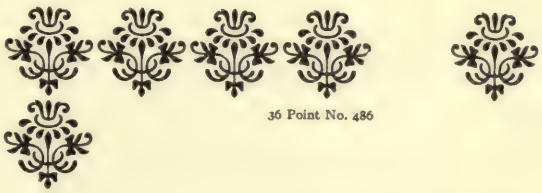


36 Point No. 416
also 18

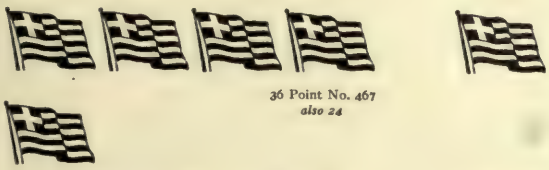
Thirty-six Point



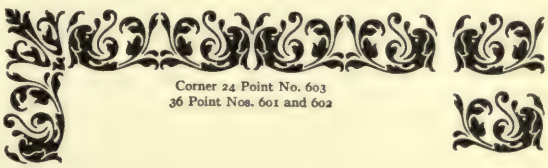
Corner 36 Point No. 483 — 36 Point No. 482



36 Point No. 486



36 Point No. 467
also 24



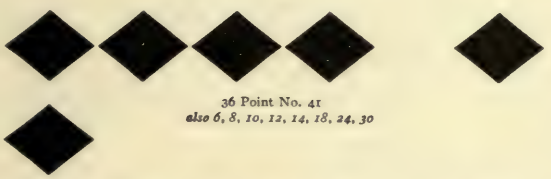
Corner 24 Point No. 603
36 Point Nos. 601 and 602



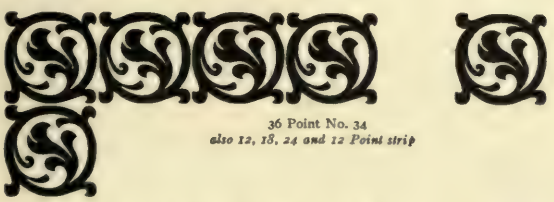
36 Point No. 454
also 24



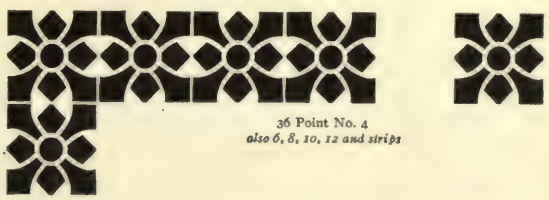
36 Point No. 120
also 18, 24



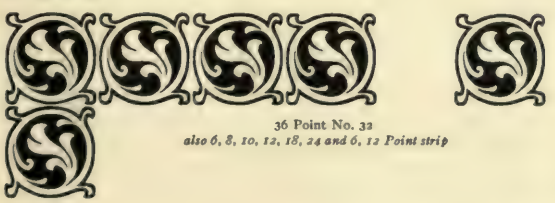
36 Point No. 41
also 6, 8, 10, 12, 14, 18, 24, 30



36 Point No. 34
also 12, 18, 24 and 12 Point strip



36 Point No. 4
also 6, 8, 10, 12 and strips

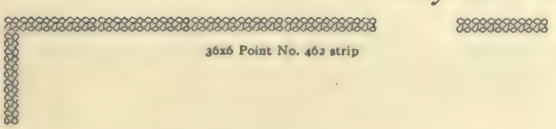


36 Point No. 32
also 6, 8, 10, 12, 18, 24 and 6, 12 Point strip

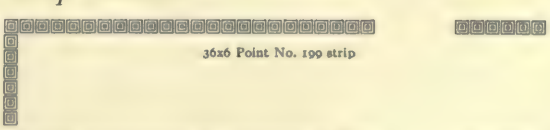


36 Point No. 136
also 6, and 6 Point strip

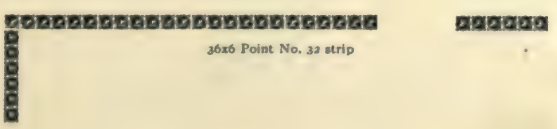
Thirty-six Point Strip Borders



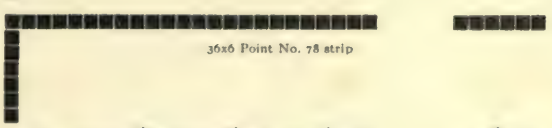
36x6 Point No. 462 strip



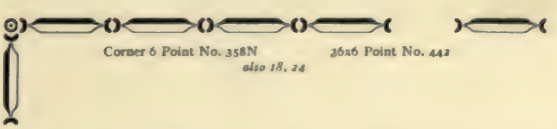
36x6 Point No. 199 strip



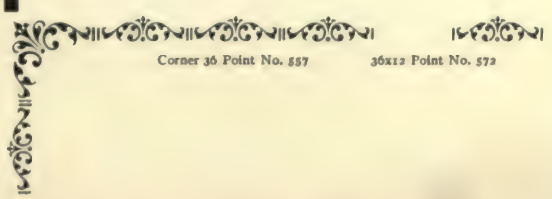
36x6 Point No. 32 strip



36x6 Point No. 78 strip

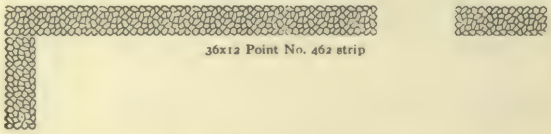


Corner 6 Point No. 358N — 36x6 Point No. 442
also 18, 24



Corner 36 Point No. 557 — 36x12 Point No. 572

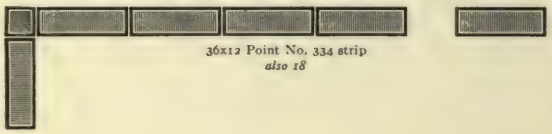
Thirty-six Point Strip Borders



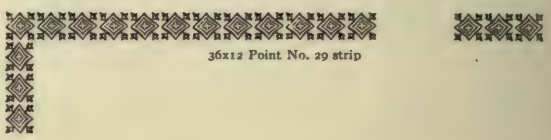
36x12 Point No. 462 strip



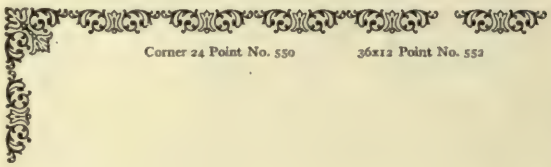
36x12 Point No. 90 strip



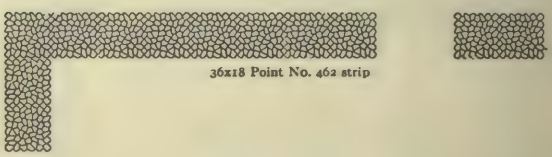
36x12 Point No. 334 strip
also 18



36x12 Point No. 29 strip



Corner 24 Point No. 550 36x12 Point No. 552



36x18 Point No. 462 strip

Suggestions for Tail Pieces



18 Point Nos. 701, 702, 703, 704





18 Point No. 26A, 26B
24 Point 490





18 Point Nos. 610 and 611
12 Point No. 478N

18x24 Point No. 681
14x24 Point Nos. 673 and 674
24x14 Point No. 676
24x10 Point No. 678
12 Point No. 683N
12 Point No. 680N







18x24 Point No. 681
18x30 Point Nos. 673 and 674
24x10 Point No. 678
12 Point No. 683N
12 Point No. 680N
36x18 Point No. 679





Suggestions for Head Bands



18 Point Nos. 701, 702, 703, 704



18 Point Nos. 705, 706



18 Point No. 707



18 Point No. 700



18 Point No. 700



18 Point Nos. 703, 704



18 Point Nos. 701, 702



18 Point Nos. 26A, 26B, Continuous Border 6-582LN

Suggestions for Head Bands—*Continued*



14 Point No. 121 and 24 Point No. 490



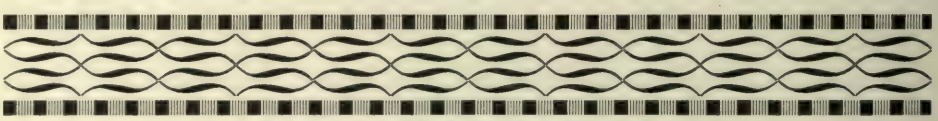
36 Point No. 482, Continuous Rule 3428RL



18 Point No. 605 and 36 Point No. 604



18 Point Nos. 574 and 576



Continuous Border 661LN and 30 Point Braces Nos. 40R and 40L



18 Point No. 576 and 36 Point No. 575



18 Point Nos. 610 and 611



18 Point Nos. 494 and 495, Continuous Rule No. 181RL

Quaint Characters

Matrices for the following Quaint Characters, in common use when the Caslon Series was made by WILLIAM CASLON in 1720, may be secured in the various point sizes, both Roman and Italic. These Matrices are not included in regular fonts but are sold as extra Matrices and are made to align with our No. 337 Series.

Composition Matrices—Class G1

ſ ſi ſſ ſfi ſſl ſl ſt ſb ſk ſb
7H91-337G

ſ ſi ſſ ſfi ſſl ſl ſt ſb ſk ſb
8H91-337G

ſ ſi ſſ ſfi ſſl ſl ſt ſb ſk ſb
9H91-337G

ſ ſi ſſ ſfi ſſl ſl ſt ſb ſk ſb
10H91-337G

ſ ſi ſſ ſfi ſſl ſl ſt ſb ſk ſb
11H91-337G

ſ ſi ſſ ſfi ſſl ſl ſt ſb ſk ſb
12H91-337G

ſ ſi ſſ ſfi ſſl ſl ſt ſb ſk ſb ſt ct
7H9-337G

ſ ſi ſſ ſfi ſſl ſl ſt ſb ſk ſb ſt ct
8H9-337G

ſ ſi ſſ ſfi ſſl ſl ſt ſb ſk ſb ſt ct
9H9-337G

ſ ſi ſſ ſfi ſſl ſl ſt ſb ſk ſb ſt ct
10H9-337G

ſ ſi ſſ ſfi ſſl ſl ſt ſb ſk ſb ſt ct
11H9-337G

ſ ſi ſſ ſfi ſſl ſl ſt ſb ſk ſb ſt ct
12H91-337G

ſ ſi ſſ ſfi ſſl ſl ſt ſb ſk ſb ſt ct
12H9-337G

ſ ſi ſſ ſfi ſſl ſl ſt ſh ſk ſb ſt ct
7H9-337E

ſ ſi ſſ ſfi ſſl ſl ſt ſh ſk ſb ſt ct
8H9-337E

ſ ſi ſſ ſfi ſſl ſl ſt ſh ſk ſb ſt ct
9H9-337E

ſ ſi ſſ ſfi ſſl ſl ſt ſh ſk ſb ſt ct
10H9-337E

ſ ſi ſſ ſfi ſſl ſl ſt ſh ſk ſb ſt ct
11H9-337E

ſ ſi ſſ ſfi ſſl ſl ſt ſh ſk ſb ſt ct
12H9-337E

Electro Display Matrices—Class G1

14-3371S
ſ ſi ſſ ſfi ſſl ſl ſt ſb ſk ſb ſt ct

14-337S
ſ ſi ſſ ſfi ſſl ſl ſt ſh ſk ſb ſt ct

18-3371S
ſ ſi ſſ ſfi ſſl ſl ſt ſb ſk ſb ſt ct

18-337S
ſ ſi ſſ ſfi ſſl ſl ſt ſh ſk ſb ſt ct

24-3371S
ſ ſi ſſ ſfi ſſl ſl ſt ſb ſk ſb ſt ct

24-337S
ſ ſi ſſ ſfi ſſl ſl ſt ſh ſk ſb ſt ct

30-3371S
ſ ſi ſſ ſfi ſſl ſl ſt ſb ſk ſb ſt ct

30-337S
ſ ſi ſſ ſfi ſſl ſl ſt ſh ſk ſb ſt ct

36-3371S
ſ ſi ſſ ſfi ſſl ſl ſt ſb ſk ſb ſt ct

36-337S
ſ ſi ſſ ſfi ſſl ſl ſt ſh ſk ſb ſt ct

Border 12 Point Nos. 606N and 607N with 608N corner and Rule 6-31RL

Monotype Strip Leaders and Borders

Requires the use of Continuous Border Attachment and Mold.

6x36-12DL

6x36-18DL

6x36-24DL

6x36-12HL

6x36-6HL

6x36-18HL

6x36-6DL

6x36-24HL

These Leaders made to match Standard Six Point Composition Leaders.

6E-590LN

6E-589LN

6E-612LN

6-612LN

6-640LN

6E-588LN

6E-157LN

6E-587LN

6-579LN

6-85LN

6E-138LN

6-652LN

6-595LN

6-451LN

6-593LN

6-450LN

6-634LN

6-157LN

6-594LN

6-597LN

6-132LN

6-142LN

6-177LN

6-186LN

6-642LN

6-69LN

6-580LN

6-139LN

6-369LN

6-582LN

6-190LN

6-137LN

6-641LN

6-592LN

6-635LN

6-591LN

6-140LN

6-596LN

6-78LN

6-661LN

Long Descenders for the Twelve-Point Size of the Old Caslon Series

{No. 337E}

WE are now able to supply the characteristic long descenders for the 12-point size of the No. 337E Series, which are so essential to the best typography.

Through the use of double-size matrices for the necessary characters, and a rearrangement of the matrix case, we have made it possible for the user of this series to compose at the keyboard, the matter now set by hand on 14-point display for folders, booklets, and fine book composition, etc.

By comparing this circular with the Specimen Book you will note that the 12-point with long descenders is almost exactly the same size as the 14-point display. Therefore, our customer who has this special equipment for composing 12-point No. 337E would use it for everything now set by hand in 14-point.

The following is a list of the equipment required for composition:

Font 12-point No. 337EFG in matrix case, arrangement S4725, (209 characters)	$115.00
Keybars: Left, No. 1295; Right, No. 1296, @ $32.50	65.00
Fourteen-point EA Mold	185.00
One each special side sorts, not carried in matrix case:	
12H9 No. 337E lowercase ct; 12H91 No. 337E cap Q; 12H91 No. 337F small cap Q; 12H9 No. 337G italic cap *T*, *Y*, lowercase *b* @ $.60	3.60
	$368.60

Note that this special equipment requires the use of the 14-point style EA mold. These matrices cannot be run on a standard 12-point mold, because the descenders will overhang the body. If, however, the customer has occasion to do composition with the standard 12-point font, he would only require the standard characters to replace the sixteen special characters included in this arrangement. The standard characters would occupy the same positions in the matrix case, and the special keybars would be used for the standard composition.

The customer who buys this special equipment will, at the same time, have the facility for setting any of his regular composition matrices on a 14-point body, since the style EA mold can be used with any cellular matrices, thus giving a leaded body.

The No. 337E is today the most popular type face in America. It is used by practically all national advertising agencies and in large measure for automobile and other high-grade catalogs, as well as all kinds of books and booklets. The printer with this special equipment is almost in a class by himself in his ability to furnish his customer with machine composition on what has heretofore always been hand composition. *Certainly, the price of this special equipment can be saved on even one big job handled at the keyboard instead of at the case.*

This is the first announcement of the release of this special equipment. *We expect orders for not less than fifty sets within two weeks after the issuing of this circular*, which means that we cannot promise immediate deliveries, but will make shipment in the order in which the orders reach Philadelphia. This is the best Christmas present any plant can give to its foreman.

Thanksgiving


36-226

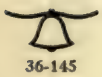

24-226


24-225


36-225

Christmas


6-145N


36-145


18-219a


18-219b


18-219c


18-219d


24-219a


24-219b


24-219c


24-219d


30-219a


30-219b


30-219c


30-219d


18-332


24-332


30-332

5-97N


12-97N


12-161N


18-161


24-161


36-161


24-162


24-163


36-162


36-163


18-33a


18-33b


18-33c


24-327


12-328N


36-327


18-328


24-329


36-329

24-330

36-330

36-110

18-116

18-115

18-111

36-111

18-333

30-333

24-222a

24-222

36-222a

36-222

18-243

30-243

18-234

24-234

18-242

24-242

30-242

14-331

18-331

24-331

36-325

24-325

24-326

36-326



Holiday Matrices

Monotype representatives are often called upon to suggest matrices which can be used on various seasons and holidays. The Typographic Department has made a selection of suitable ornaments and designs for these occasions and a large enough stock has been prepared so that orders may be filled promptly. The ones suggested are as follows:

Hallowe'en



Election



Holiday Matrices

Logotypes for Check Printing

Class G4 Matrices

PAY TO THE ORDER OF

PAY TO THE ORDER OF

Pay to the Order

PAY TO THE ORDER OF

PAY TO ORD 24-1085X

ER OF 24-1086X

PAY TO THE ORDER 36-1325X

OF 12-1326X

Pay to 36-1312X

the O 36-1313X

rder 36-1314X

PAY T 36-1318X

O THE ORDER 36-1319X

OF 12-1320X

PAY TO THE ORDER OF

PAY TO ORDE 36-1323X

THE R OF 18-1324X

PAY TO THE ORDER OF

PAY TO ORDE 36-1321X

THE R OF 18-1322X

PAY TO THE ORDER OF

PAY TO 36-1315X

THE ORD 36-1316X

ER OF 24-1317X

Indices

Class A Matrices

14-91R

14-91L

8x16-16R

8x16-16L

18-91R

18-91L

9x18-16R

9x18-16L

20-91R

20-91L

10x20-16R

10x20-16L

24-91R

24-91L

12x24-16R

12x24-16L

30-91R

30-91L

18x36-16R

18x36-16L

NEW

18-60X

36-91R

36-91L

18-17X

24-17X

36-17X

Braces

Class A Matrices

14-41 No. 1

14-41 No. 2

14-41 No. 3

14-41 No. 2

14-41 No. 4

14-41 No. 1 Reversed

14-41 No. 3 Reversed

14-41 No. 4 Reversed

No. 1 and No. 4 Reversed for even line center

14-41 No. 7

14-41 No. 8

14x6

12x6

12x6-.40

15x3

16x4

16x8

18-.39

18x0-41 . No. 9

18x6

18x38

20x4

21x3

24x3

24x4

24-.39

24x6

24x8

24x12

24-40R

24-40L

In combination

27x3

28x4

30x6

30-.39

30x3

30-40R

30-40L

In combination

32x6

32x4

36x12

36-.39

36x6

36-40R

36-40L

In combination

36x3

36x4

Monotype Special Reversed Figures

Composition Matrices

Class A Matrices



12F-132 Cellular

Stencils 1 to 0 and X, made only upon order, $1.50 each

Electro Display Matrices

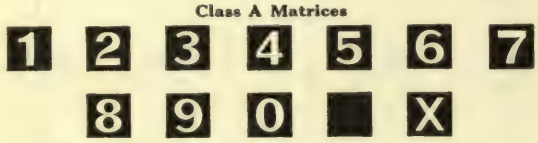
Class A Matrices



12 Point No. 132S

Stencils 1 to 0 and X, made only upon order, $1.50 each

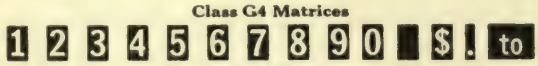
Class A Matrices



18 Point No. 132S

Stencils 1 to 0 and X, made only upon order, $2.25 each

Class G4 Matrices



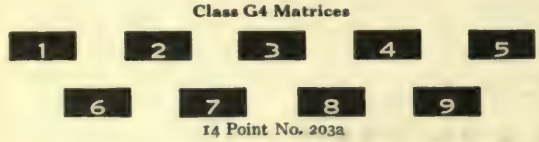
14 Point No. 248

Class G4 Matrices



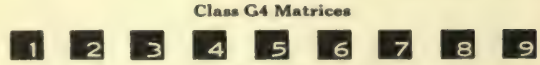
18 Point No. 248

Class G4 Matrices



14 Point No. 203a

Class G4 Matrices



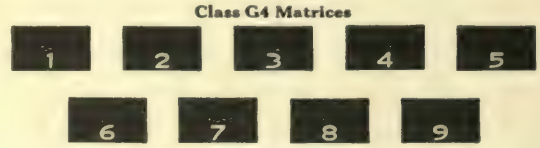
14 Point No. 203b

Class G4 Matrices



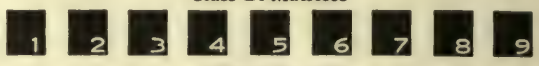
14 Point No. 203c

Class G4 Matrices



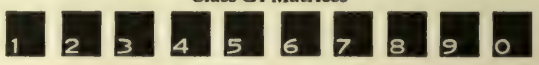
18 Point No. 203a

Class G4 Matrices



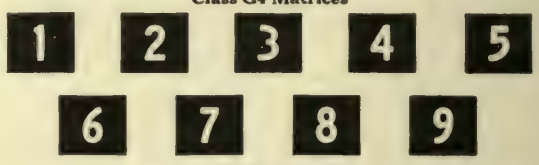
18 Point No. 203b

Class G4 Matrices



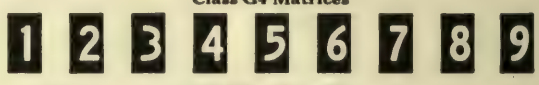
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Class G4 Matrices



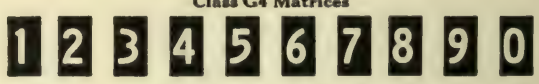
24 Point No. 202a

Class G4 Matrices



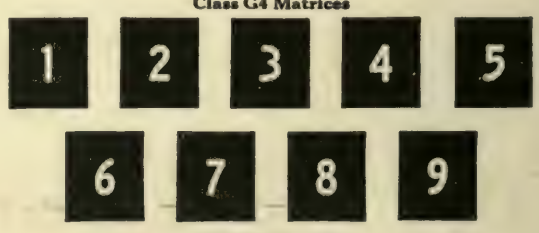
24 Point No. 202b

Class G4 Matrices



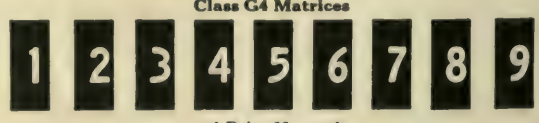
24 Point No. 202c

Class G4 Matrices



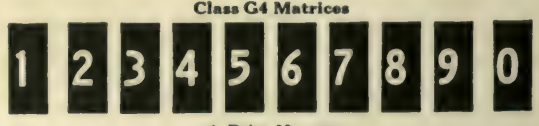
36 Point No. 202a

Class G4 Matrices



36 Point No. 202b

Class G4 Matrices



36 Point No. 202c

Underscored and Advertising Display Figures

Class A Matrices

$1234567890. $6545 2968

14 Point No. 277, with No. 140 Figures

$98^{50} 10^{25} $1234567890.

14 Point No. 239S, with No. 86 Figures

$1234567890. $56^{43} 87^{99}

18 Point No. 277, with No. 140 Figures

$5^{40} 17^{63} $1234567890.

18 Point No. 239S, with No. 86 Figures

$1234567890. $4^{94} 32^{35}

24 Point No. 277, with No. 140 Figures

$10^{00} 9^{98} $1234567890.

24 Point No. 239S, with No. 86 Figures

$1234567890. $90^{50}

30 Point No. 277, with No. 140 Figures

$58^{53} $1234567890.

30 Point No. 239S, with No. 86 Figures

$1234567890. 9^{40}

36 Point No. 277, with No. 140 Figures

98^{50} $1234567890.

36 Point No. 239S, with No. 86 Figures

$1234567890 $80^{38}

18 Point No. 139S, with No. 345 Figures

$8^{25} $1234567890

24 Point No. 139S, with No. 345 Figures

$1234567890

36H4, No. 245

$1234567890

36H4, No. 113

$1234567890c.

36H4, No. 88

$1234567890c.

36H4, No. 86

$1234567890

36H4, No. 79

$1234567890c.

36H4, No. 140

$1234567890c.

48H4, No. 140

$1234567890

36H4, No. 107

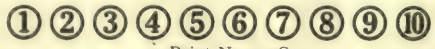
1234567890

48H4, No. 107

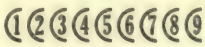
In order to position these Matrices in proper place on the body Matrix Holder X41A is required—see Price List Sup. No. 4.

One Piece and Combination Encircled Figures

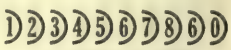
Class G4 Matrices



14 Point No. 197S



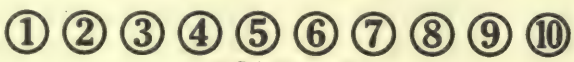
14 Point No. 281S



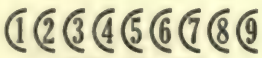
14 Point No. 282S



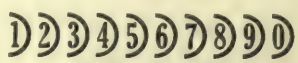
No. 281S and 282S in combination



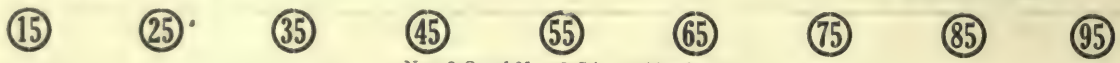
18 Point No. 197S



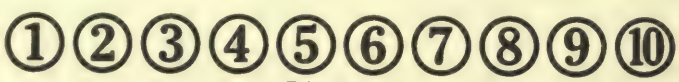
18 Point No. 281S



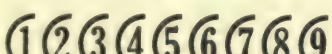
18 Point No. 282S



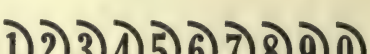
No. 281S and No. 282S in combination



24 Point No. 197S



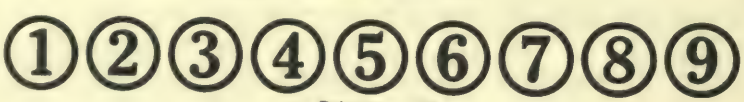
24 Point No. 281S



24 Point No. 282S



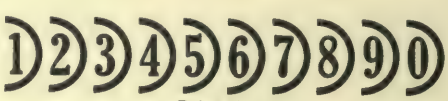
No. 281S and 282S in combination



30 Point No. 197S



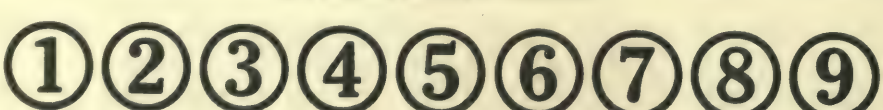
30 Point No. 281S



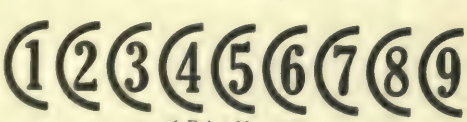
30 Point No. 282S



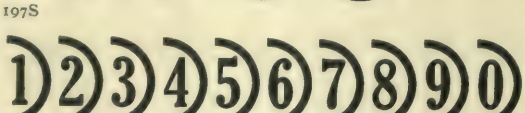
No. 281S and No. 282S in combination



36 Point No. 197S



36 Point No. 281S



36 Point No 282S



No. 281S and No. 282S in combination

The New Monotype Scotch Roman

With Long Descenders and Swash Characters

Herewith is presented a showing of the New Monotype Scotch Roman (No. 36A), with Long Descenders and Swash Characters.

In the 10, 11 and 12 point composition sizes (Nos. 36A and 36C) sixteen characters of each size have been redesigned with Long Descenders.

In each of the 9, 10, 11 and 12 point composition sizes (36C) and in the 14, 18, 24, 30 and 36 point sizes (361), twelve Swash Characters have been designed, as shown on the opposite page.

The 10 point Scotch Roman with long descenders is run on the standard 11 point mold, and the 11 point face on the standard 12 point mold. The 12 point size requires a 14 point EA composition mold, $185.00, and a set of special Keybars, Left No. 1295 and Right No. 1296, price $32.50 each. These special EA composition mold and special Keybars are the same that are required for the composition of 12 point 337E and 12 point 31E with long descenders.

Composition fonts with long descenders, complete with italic, in matrix case, including 12 point, at standard prices, $115.00 each.

Monotype plants which have the regular Scotch (36A and 36C) already on hand for composition may change to the Long-Descender equipment in the 10 point or 11 point sizes simply by ordering the sixteen special characters at Class A prices (60 cents each). In the 12 point size it is necessary to purchase sixteen special characters at Class B prices ($1.00 each), ten matrix case combs No. a8A7 at $2.00 each, and five matrix bars b8A4 at 7 cents each.

For casting Swash Characters in display sizes 14, 18, 24, 30 and 36 point, it is necessary to have the mold and type pusher guide altered. The mold must be sent to the factory, and the charge is $3.00. The type pusher guide may be altered in the customer's plant. Molds and type pusher guides that already have been altered for our New Old Caslon (3371) Swash Characters may be used also for Scotch (361) Swash Characters without further alterations.)

[This page is set in New Monotype Scotch Roman and Italic with long descenders and swash characters.]

Swash Characters for No. 36 Series

Class A Matrices

A B C D K L M N P R T U

9H9-36C—Composition and Sorts

A B C D K L M N P R T U

10H9-36C—Composition and Sorts

A B C D K L M N P R T U

11H9-36C—Composition and Sorts

A B C D K L M N P R T U

12H9-36C—Composition and Sorts

A B C D K L M N P R T U

14-361S

A B C D K L M N P R T U

18-361S

A B C D K L M N P R T U

24-361S

A B C D K L M N P R T U

30-361S

A B C D K L M N P R T U

36-361S

Swash G, for all sizes, now in process of manufacture

Robbins & Nelson

the furriers

ANNOUNCE WITH PLEASURE
THE OPENING OF THEIR OFFICES
IN MORE SPACIOUS QUARTERS
AT EIGHTEEN
NORTH CALVERT STREET
BALTIMORE

HARRY ROBBINS *GEO. E. NELSON*

Destroy all Previous Price Lists

Price List
of
Vases
and
Art China

D. L. GREEN
BOSTON

Border 18 Point Nos. 610 and 611 with Rules 6-30RL and 6-41RL

¶ Preliminary hand cutting of an original Monotype type face by Frederic W. Goudy. He has named it Italian Old Style. ❧ In this face he has merged the grace and beauty of the Fifteenth Century with Twentieth Century utility. ❧ Roman and italic in sizes six to thirty-six point now in preparation.

·ON THE FLEXIBILITY OF THE MONOTYPE·

Extract from a Letter of Bruce Rogers to a Friend

[Printed by permission]

·

. . . . . You seem to be surprised that I now have some of my books set on the Monotype, forgetting, perhaps, that I used it as long ago as 1909 on the "Life of Tory," and a few other Riverside Press editions, and implying that they cannot possibly be as well done in that way as by hand. Perhaps in the early days of the Monotype that was so; on the mechanical side, at least, it is no longer true, and I believe the sentiment at the Monotype works has changed so radically of recent years that they are now quite as keen on the esthetic improvement of their product as they have always been on its mechanical side. ¶ As much still depends upon the operator using the machine as upon the compositor setting by hand. If both key-board and casting-machine are operated with care proportionate to that employed in the most careful hand composition—in other words if they are used as tools instead of merely being run as machines—the result will be equally satisfactory. I would even go further and claim certain advantages for the machine over hand composition—especially in flexibility. Let me give you an instance: When setting a page in wide measure it is desirable, in my opinion, to use a more open, rounder type than in narrow measure—it harmonizes better in the general effect of the page.

On the Monotype you can attain both effects with a single series of type—casting it on the wide or standard body for the wide page and on a narrow body for the narrow one. The alteration quite changes the appearance of the type itself, giving it in one case the look of a bold, round face, and in the other almost a condensed effect. I have two or three times found this flexibility of great assistance in making fac-simile reprints of old books; with a few trials the set can be gauged so as to make line-for-line reproduction in a given measure a matter of comparative ease, without resorting to excessive variations in the spacing. ¶It won't do, however, to change the set arbitrarily or on all the varieties of type. I am speaking in general of the more frequently used book faces, with the new Caslon particularly in mind, as that is the type you referred to specifically. The Scotch Roman had better be used on its standard set, as modern faces generally carry too much color to set very closely. They need more space between letters, more space between words, and a corresponding increase in leading over old-style types. I know almost nothing more disagreeable than the custom of setting Scotch Roman as a solid page. Double leading is not too much for it, especially since the longer descenders have been added to the fount. ¶The great lack now in both the Scotch and the Caslon is a satisfactory 16-point face, to be cast on a 16-point or 18-point body; but I suppose we shall have to wait for it until the machines are adapted to composition of larger sizes than is possible at present. ¶The 18-point Caslon in both hand and machine types is almost impossible to read when assembled in a page, owing to its excessive width of set. The Caslon of this size made in England was not followed as to set when the first American fount was cast, and the Monotype Company, for some unknown reason, chose to follow the American rather than the proper English model. Fortunately

the flexibility in casting comes into play here too, and this size can be cast on the English set or even closer if desired. In this respect it has a decided advantage over the hand type. ¶I can't help thinking, too, that the 12-point on 14 Monotype Caslon with the long descenders makes a more satisfactory page than the regulation 14-point Caslon. It is an enlargement of the same design from which the other sizes were cut, and different, therefore, from any hand type of similar size that I am acquainted with. If they ever make a 16-point it might well be a still further enlargement of this design—or else a slight reduction of the 18-point face. ¶As you know, however, I am not a great enthusiast over Caslon. It is at most a *safe* type for general use and moderately picturesque; but there are so many other old models that are nobler in proportion and finer in drawing that it seems a pity one or more of them are not reproduced with the same fidelity that has been devoted to the Caslon and the Scotch. A process that gives you sharp, crisp type for every new book should be taken advantage of in reproducing a type with more of those qualities than the design of the Caslon possesses. One great beauty of Jenson's first type, and Robert Estienne's and Michael Vascosan's, is their crispness, which is lost just as soon as they begin to show signs of wear. The "design," the "drawing," in fact disappears after a few printings, though the fine proportions remain. This is true of more examples of early printing than most people seem aware of; at least the critics seldom take it into account, or the type-cutters, when they remodel an old face. ¶But I'm off my subject. At any rate I've said enough to enable you to see that I consider Monotype composition quite as "good" and in some respects of greater advantage than hand composition, and I have no hesitation in giving credit to the machine in the imprints on my books whenever it has been employed.

A NOTE ON "ITALIAN OLD STYLE"

The type used in printing the foregoing "Extract" is the first showing of a new design that soon is to be issued commercially. While different from any other face drawn by me ⟦or, in fact, any existing face⟧ it is without eccentricity. It retains, nevertheless, the irregularities of handling natural to a craftsman intent on design rather than on technical perfection, and presents a sturdy face free from affectation or caprice. I am sure this type will bear critical comparison with the best efforts of the past. In making the drawings, my sole aim was to secure, as far as possible, the essential elements of legibility, simplicity, dignity, character, and a measure of beauty; items I feel are clearly exhibited in the types. There was no thought on my part of conforming to type-founders' traditions; nor is it egotism that leads me to say that I believe, in effect, it is the equal of any type available for work for which it is intended. The "Extract" has been key-boarded and cast on the Monotype.

Frederic W. Goudy, Art Director

Lanston Monotype Machine Company, Philadelphia

MR. GOUDY'S INTERPRETATION OF GARAMONT

This exquisite Garamont face was suggested by the Company's Art Director, Mr. Frederic W. Goudy. Mr. Goudy based his model on a type attributed to Garamont. He has faithfully interpreted all the characteristics of the original Garamont design, among which are the relatively large roman capitals, the small upper loop of the roman lowercase "e" and the narrow contracted appearance of the roman lowercase "a" the peculiarities of alignment, the extreme length of the roman capital ceriphs, the long descenders, the close fitting, and the various slopes of the italic letters. The roman fonts are wonderfully legible and open, and the italics have a freedom of movement that delight the eye.

Geofroy Tory of Bourges was the remarkable genius whose work definitely established the excellence of French Typography and brought it to the fore-front early in the fifteenth century. Claude Garamont was a pupil and apprentice of Tory and under his influence and teaching very quickly established an enviable reputation for himself.

Like Tory he perfected the letter we know as Old Style Roman and Italic. These types very rapidly replaced the Gothic fonts that had been extensively used up to that time.

Some authorities state that he based his roman letter on a model of Nicolas Jenson. As Jenson's roman types were famous just prior to Garamont it would seem natural that he should choose them as his source of inspiration, but there is a certain lightness, beauty, and elegance of design about Garamont's types that is lacking in the rather simple letter of Jenson. His Italic undoubtedly was based on that of Aldus Manutius who produced it in the year 1501.

Garamont's fame as a designer and letter punch-cutter rapidly spread and he received numerous requests for cutting new fonts. In order to extend his service he established a type foundry in Paris for making and casting his types. This foundry was the first in the world that was not an annex of a printing house. His types were used extensively throughout Italy, England, Holland, and Germany.

THE NEW MONOTYPE GARAMONT

The New Monotype Garamont Roman and Italic will be ready soon for delivery in composition sizes, 6, 8, 10, and 12 point, and display sizes, 14, 18, 24, 30 and 36 point, with small capitals in 10, 12, 14 and 18 point.

This face is the interpretation by Mr. Frederic W. Goudy of the original cutting attributed to Claude Garamont. The characters of this series were drawn by Mr. Goudy without any consideration of the mechanics of the composing machine and the matrices have been made *exactly* to the proportions of the original drawings.

For machine composition of 6, 8, 10 and 12 point Garamont Roman (No. 248E) and Italic (No. 248G) the following equipment is necessary:

One Left Keybar No. 1320	$32.50
One Right Keybar No. 1321	32.50
One Set S-124 Stop Bars	20.00
One special 5½ Set Normal Wedge, for 6 Point	9.50
One special 7½ Set Normal Wedge, for 8 Point	9.50
One special 9½ Set Normal Wedge, for 10 Point	9.50
One special 11½ Set Normal Wedge, for 12 Point	9.50
Justifiying Scales as required (each)	2.75

NOTE—Standard Right and Left Keybanks, arrangement C, are used. Cellular matrices in matrix case at regular price ($115.00). Small Capitals furnished only in 10 and 12 point sizes.

Composition matrices in fonts (not in matrix cases) Roman 90 characters, 50 cents each; Italic 82 characters, 50 cents each; Small Capitals 10 and 12 point 29 characters, 50 cents each.

Display matrices in 84-character fonts (Italic has 83 characters) capitals, lowercase, points, f-ligatures and diphthongs—at regular font price, 40 cents each. Small Capital fonts, 29 characters each in 14 and 18 point only, at 40 cents each.

Swash characters (13 to each point size, 14 to 36 point) 50 cents each. Additional Swash characters and ligatures are in preparation for all point sizes.

For plants equipped with Type-&-Rule Caster only, Monotype Garamont may be cast for the cases for hand composition, in 6, 8, 10, 12, 14, 18, 24, 30 and 36 point, with the standard mold and wedge equipment required for casting other Monotype faces in these sizes.

LANSTON MONOTYPE MACHINE COMPANY

PHILADELPHIA

Set in Monotype No. 248E (Garamont) continuous strip Borders Nos. 6E 587LN and 6-582LN

No. 248E. Monotype (Goudy) Garamont

Composition Matrices

6 Point No. 248E, 5½ Set

Line Standard .060

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly-minded young man, who with his first business breath projects the new and startling, inevitably becomes tiresome, and is driven to an early disappearance, while the slower and more solidly endowed student will at least spend as much of his time in avoiding mistakes as in evolving brilliant schemes wherewith to dazzle his contemporaries. The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete *examples of work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in the printing office. Art does*

12345 – abcdefghijklmnopqrstuvwxyz 67890$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 *abcdefghijklmnopqrstuvwxyz* 67890$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

8 Point No. 248E, 7½ Set

Line Standard .080

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in very rare instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art does not flourish in hidden places, nor under restraint, nor in ignorance of what talent and genius have accomplished and are now accomplishing throughout the world. For to follow precedent wisely does not mean to imitate slavishly one great exemplar, but to study all masters faithfully, letting their great achievements sink slowly into the mind in order that *we may patiently derive from the richness of our acquired knowledge and organized system an attitude of our own. The sprightly-minded young man*

12345 abcdefghijklmnopqrstuvwxyz 67890$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

10 Point No. 248E, 9½ Set

Line Standard .100

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned sciences, and the professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is only in rare *instances that such an atmosphere, with its material appurtenances, is to be found in a printing office. Art*

12345 abcdefghijklmnopqrstuvwxyz 67890$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12 Point No. 248E, 11½ Set

Line Standard .120

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, *to subject it to such laws as have made its sister arts so free. All those who are concerned in what*

1234 abcdefghijklmnopqrstuvwxyz 567$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

No. 248—Monotype (Goudy) Garamont — Display Matrices

14 Point No. 248

THE FIRST HALF OF THE
Sixteenth Century was known as the Golden Age of French Typography
This was Largely due to the Efforts of
$1234567890

18 Point No. 248

GEOFROY TORY, MASTER CRAFTSMAN
His Pupil, Claude Garamont, Produced His Famous Fonts
at the Instance of François I
$1234567890

24 Point No. 248

THIS FACE IS BASED ON THE TYPES
Attributed to Garamont Used by the
Imprimerie Nationale, 1640
$1234567890

30 Point No. 248

IN PARIS HE
Established the First Separate Type
Foundry in the World
$1234567890

36 Point No. 248

FOR MAKING
and casting his own designs
$1234567890

No. 2481—Monotype (Goudy) Garamont Display Matrices

14 Point No. 2481

GARAMONT'S ITALIC IS BASED ON A LETTER
Attributed to Aldus Manutius, a Venetian who Produced it in the Year 1501
The Letters Slope at Different Angles
$1234567890

18 Point No. 2481

PARTICULARLY THE CAPITALS
They have a Freedom and Unconventionality of Movement that
Unmistakably Mark them as French
$1234567890

24 Point No. 2481

THESE TYPES ARE FAITHFUL
Reproductions of an Original Classic Design
Each Letter is Plainly Discernible
$1234567890

30 Point No. 2481

CLOSELY FITTED AND
Having Long Ascending and Descending
Letters that Present the
$1234567890

36 Point No. 2481

BEAUTY & GRACE
Demanded by Modern Standards
$1234567890

ADVANCE PROOF FROM LANSTON MONOTYPE MACHINE COMPANY

Z250
L45M7

No. 248—Monotype (Goudy) Garamont Display Matrices

DISPLAY SMALL CAPITALS

14B—No. 248

GARAMONT WAS THE FIRST TO USE INCLINED
CAPITAL LETTERS: HE ADDED FLOURISHES TO MANY OF THEM TO FILL
IN THE WHITE SPACE CAUSED BY ITALICIZING

18B—No. 248

THESE DECORATIVE CHARACTERS ADDED
MATERIALLY TO THE VALUE OF HIS FONTS: THEY ARE
NOW KNOWN AS SWASH LETTERS



GARAMONT SWASH LETTERS

14 Point No. 2481S

A B D E G M N P Qu R U & k v ct st

18 Point No. 2481S

A B D E G M N P Qu R U & k v ct st

24 Point No. 2481S

A B D E G M N P Qu R U & v k ct st

30 Point No. 2481S

A B D E G M N P Qu R U &
k v ct st

36 Point No. 2481S

A B D E G M N P Qu R U &
k v ct st

529033

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BERKELEY

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